

IN  
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NEW YORK, THURSDAY, APRIL 26, 1928

WHOLE NO. 2507



Frederick Gunster  
Tenor



JOAN WALSH,

six years old, (next to Conductor Ernest Schelling), "the youngest child ever to receive a prize for written comments on music performed at the Saturday morning Philharmonic Orchestra Children's Concerts." She studies piano and violin at the Music Education Studios, Jessie B. Gibbs and Margaret Hopkins, directors, and is a daughter of the Rev. Dr. Walsh, rector of St. Luke's P. E. Church, Washington Heights. Others in the group are Gustave Kobbe, Edward Rayher, Helen C. Casey and Katherine Lyon. The Songometer, which registers the effect of the audience's singing, from horrid to excellent, is to be seen in the background.



CARRE LOUISE DUNNING,

originator of the Dunning System of Improved Music Study for Beginners, who has received many applications for admission to her Normal Class which will open in New York on July 11. Mrs. Dunning states that the demand for her new course of interpretation and technic for the child has been so great that she will conduct a two weeks' course in New York beginning June 20 and another beginning August 22, which will follow her regular Normal Course.



DORIS NILES,

American dancer, (1) on board the S. S. Manuel Arms, in Cadiz, with (left) Bon, a noted Spanish caricaturist, who has already painted a portrait of Miss Niles with success, and (right) Rafael Garcia, correspondent of the United Press, El Sol of Madrid, El Noticiero of Seville and Diario de Cadiz. (2) Another pose of the dancer and Senor Garcia. (3) Arriving in Cadiz with a "modern taxi." After a month in Seville, she will go to Morocco and then Madrid.



JANICE BROWN,

soprano, pupil of Ralfe Leech Sterner, assisted by Helen Klepser, violinist, gave a recital at the N. Y. School of Music and Arts, New York, April 5, which was enjoyed by a large audience. Her appearance and voice are notable, resulting in pronounced success; she sings the high C with both quality and power, has a fluent coloratura technic, and pleased greatly in Chanson Provencale, Ah Fors e Lui and Die Lorelei. Lovely soft tones were heard in Angel's Serenade, and warm applause followed Where Beloved You Are; she added Hills as an encore, showing artistic impulse. Miss Klepser gave variety and brilliant playing in her violin pieces.



THREE GUEST CONDUCTORS

who directed the New York Symphony Orchestra this season. They are: Walter Damrosch, Maurice Ravel and Oscar Fried.



ANNA HAMLIN,

Chicago Civic Opera Company soprano, and Louise Loring, also an opera singer, snapped recently in front of the famous Casino in Monte Carlo. Miss Hamlin is spending some months abroad fulfilling concert engagements and studying with Maestro Barthélemy.



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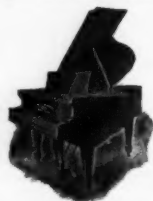
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# WAS SCHUBERT A MASTER OF FORM?

A Description of Schubert's Development of Form to Suit His Own Purposes and the Trend of His Personal Inspiration: A Lesson to Students of Form.

By HUGO LEICHTENTRITT

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[Dr. Hugo Leichtentritt, the author of this scholarly essay, is the Musical Courier's Berlin correspondent, and leading authority on musical theory in Germany, especially in musical form. His *Manual on Musical Form* has just been published in a second revised edition by Breitkopf & Härtel of Leipzig and constitutes the most up-to-date and modern treatise on the subject, including an analysis of the form of the ultra-modernists of today. Thus he is perhaps better qualified than any other living theorist to comprehend the original formal vagaries of Schubert, the "modern" formalist of his day.]

Dr. Leichtentritt is also the author of an authoritative *Life of Handel*, a biography of Busoni, and is responsible for the completion and revision of Ambros' *History of Music*, the standard work in the German language; and many other scholarly musicological works. He has also published a number of compositions of his own. Dr. Leichtentritt was educated in the United States, being a pupil of the late Prof. J. K. Paine at Harvard University, and completed his studies at the Berlin Hochschule für Musik.—The Editor.]

UNIVERSALLY Franz Schubert is recognised as one of the most genially gifted musicians who have ever existed. At the same time, however, he has always been more or less severely criticised for shortcomings in the science of music, the "technic" of composition, and especially he has been considered deficient in matters pertaining to form and to counterpoint. This opprobrium has been handed down since the time of our grandfathers from one generation to the other, and by this perseverance the case had the appearance of being definitely settled. Valid proofs of the guilt of the accused artist have, however, never been produced, and just at the present moment, a hundred years after Schubert's death, the time seems propitious for reopening the case.

I propose in the present article to attempt the proof that Schubert was really as great a master of form as he needed to be for his special purpose. It must, of course, be taken into consideration that the immense mass of music produced by Schubert in his short life of thirty-one years (filling some thirty big volumes of the complete edition), includes not only his juvenile attempts, but also a very considerable number of hastily written works, without special importance. For the ultimate judgment of Schubert as an artist we can fairly take as a basis only his mature compositions, that portion (perhaps two-fifths of his extant works) which retains importance for posterity. In these compositions, however (comprising several hundred songs, a dozen or more piano sonatas, the short piano pieces, the string quintet, the trios, three or four string quartets, the Unfinished Symphony and the C-major Symphony, the two masses in A flat and E flat and some other compositions), Schubert is a master also in all matters regarding form and finish of writing, fully the equal of the other great masters of first rank.

A preliminary question must be answered at first. What is meant by "mastery of form"? Form in the highest aesthetic sense does not mean the skilful reproduction of a certain pattern, as the elementary text books teach, such as the form of a fugue, passacaglia, rondo, march, sonata, etc. Form means rather the power of expressing everything adequately, in the right proportions, neither too short, nor too long, neither too weak, nor too strong; every accent properly placed; all shades of coloring properly graded off; making the components homogeneous, fitting to the style of the work.

Form is not something which may be impressed upon a composition as the last touch, everything else having been attended to previously. Form is rather the logical consequence of all details treated correctly in their mutual relations; it is inseparable from melody, rhythm, harmony, color and expression. In this sense, Schubert's mastery of form is unsurpassed, though Bach has written more ingenious and powerful fugues, Beethoven more monumental symphonies, Mozart finer arias. He is, in this respect, quite similar to Chopin, who is also a most accomplished master of form, though others have far surpassed him in certain manifestations of form. But in those manifestations which are essential to their own distinct and individual nature and expressive power, both Schubert and Chopin are masters of the very first rank.

## I

Schubert, acknowledged by the world as one of the greatest—if not positively the greatest—melodist of music, at the same time possesses an unexampled science of melody, in all its varieties, from the simplest popular tune to the loftiest melodic effusions, of the most powerful dramatic as also hymnic character. He knows all the twists and turns of melodic construction, and from Schubert's songs alone an exhaustive book on the theory of melodic construction or form might draw its material.

Does there exist, for instance, anything equally unpretentious and equally charming and finished as the *Wiegenlied*, op. 98, No. 2? This song is built entirely on two chords, tonic and dominant, not even the subdominant

occurring a single time in its 30 bars. Nevertheless, in the simple eight-bar melody with its two additional bars of ritornello, and in the modest accompaniment, everything necessary is expressed. There is not the slightest touch of monotony, owing to the subtle changes of color, of the tone-space employed: bars 1-4 with the bass in octaves suggesting the slow rocking of the cradle, bars 5 and 6 bringing in a new color by leaving out the lower octave in the bass and placing the bass higher, into the range of the tenor, hitherto not heard. In consequence of this interruption the return to the first design with octaves in bars 7 and 8 appears as a fresh color to the ear again, and finally the piano ritornello, bars 9 and 10, with the bright coloring of all four parts concentrated within the space of an octave and a half, accentuating the higher registers again, rounds off the whole melodic construction in an acoustically delightful manner with a new impression.

In the song *Der Leiermann* (No. 24 of *Die Winterreise*), the poor organ-grinder's portrait is painted most characteristically and touchingly by the primitive, constantly recurring two-bar phrase of the accompaniment, resting on the double pedal-point A—E, never once relinquished in the entire song. The apparently so primitive song has a number of exquisite and highly refined formal points. Note the unusual construction of the introductory eight-bar phrase of the piano. It is not divided into 4+4 bars, but quite irregularly into 2+3+3 bars. This opening finds its still more interesting parallel at the close, in the last eleven bars. Here the case is complicated by the different melodic construction of vocal part and piano part. The piano part is subdivided into 4+3+1+3=11 bars, whereas the vocal part does not coincide with these subdivisions, but goes its own way: (2 bars rest) + 3+3+ (3 bars rest). Thus the vocal phrases and the piano phrases are intertwined in a curious manner, one overlapping the other, as is shown in the following diagram:

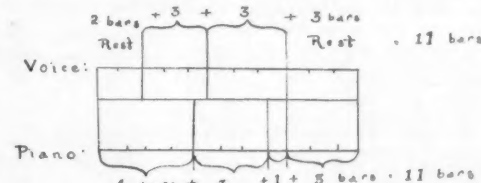


Diagram illustrating form of Schubert's song *Der Leiermann*

What is the meaning of this subtle construction? It becomes manifest by a comparison with the bulk of the song, where an intentional melancholy monotony prevails, two vocal bars always being followed by two bars of the accompaniment in the treble. This monotony agrees well with the description of the old organ-grinder; but in the last verse the poet adds his own reflection on the scene just described, and it is here that the monotony must be broken and the song lifted into a less primitive plane, into a thoughtful, meditative sphere—a problem solved admirably by Schubert, as we have seen.

Another fine example of monotony as a means of powerful artistic expression may be seen in the song *Die Stadt* (No. 11 of *Schwanengesang*). Two motives are used for the accompaniment of 40 bars: a sort of march-like declamation for the first and third stanza of the text, 2 x 8 = 16 bars, and the ostinato-figure in thirty-second notes, which occupies with hardly any change the rest of the song, altogether 24 bars, covering introduction, second stanza of the poem and postlude at the close: 6+13+5=24 bars. Three-fifths of the entire song are accompanied by the same motive, repeating over and over the same chord of the diminished seventh. How does Schubert manage to avoid tediousness, and even to draw magnificent effect from the monotony? First of all, his motive is extremely characteristic and picturesque, suggestive of the words of the poem: "Ein feuchter Windzug kräuselt die graue Wasserbahn, mit traurigem Takte rudert der Schiffer in meinem Kahn." In the short space of a single bar the landscape is sketched with inspired precision. The figure of the right hand paints "the wind curling the gray level of the water," the left-hand tremolo indicates "the sad rhythm of the oarsman in my boat."



Accompanying figure from Schubert's song *Die Stadt*

Now while the constant repetition of the phrase in the middle section of 13 bars intensifies the expression of this melancholy picture, the eight-bar vocal melody of the second verse, inserted most skilfully into these 13 bars, brings enough variety of melodic line, so that the monotonous accompaniment is only felt as a sort of back-drop to the action. The admirable proportions, the balancing, the mutual relations of the single parts are shown in the following diagram. Here we see the parallelism between prelude and postlude, the middle section of 13 bars being about as long as the other two together. The three verses of eight bars each, making up the vocal part, are also parallel to each other, growing in intensity, so that the climax is reached in the third verse. The second verse of eight bars is also seen embedded in the ostinato piano accompaniment of 13 bars:

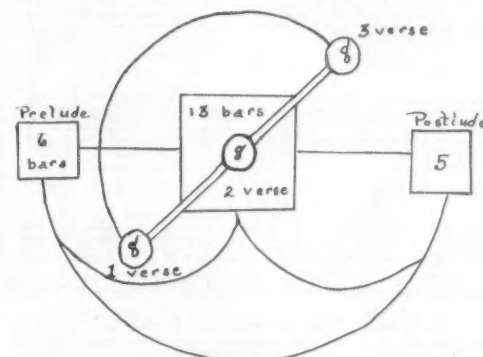
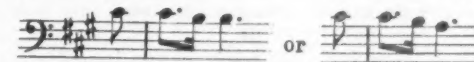


Diagram illustrating form of *Die Stadt*

In No. 14 of the cycle *Die Winterreise* (*Der greise Kopf*) note the strange importance given to the two tones B natural and C, which are sounded in every single bar, with the exception of ten bars in the middle section. They are sounded altogether in 34 bars, sometimes in the inner parts, sometimes in the bass or the vocal part. Here also a deliberate monotony is a potent means of artistic expression.

## II

In many Schubert songs of more declamatory character, where a "tune" in the popular sense is not used, we find the constantly or often recurring phrase as a constructive device, like a hinge on which the entire composition turns. Thus *Die Nebensonnen* (No. 23 of *Winterreise*) has a hinge in the phrase



Recurring phrase used as constructive device in *Die Nebensonnen*

In the 32 bars of the song these two motives occur no less than 22 times, with only slight changes (c-natural, b, a) in the minor middle section, and in the ten remaining bars the same phrase occurs eight times, being transposed a tone or a third higher.

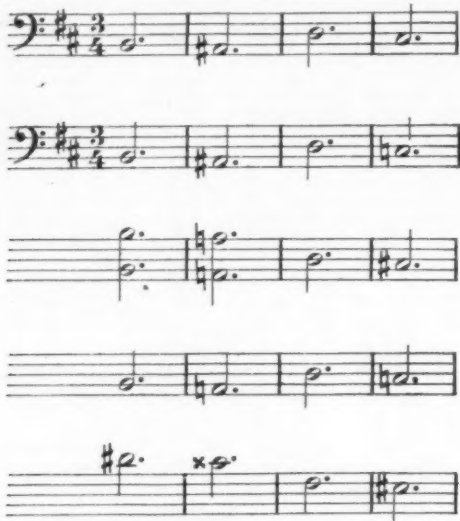
This obstinacy has of course its reason in the text: "Three suns I saw in the sky, I looked at them firmly, and they were standing there stubbornly, as if they did not want to leave me." The way so primitive a melodic

## Commemorating Schubert

The issue of April 19 contained the second section of the Pictorial Biography of Franz Schubert, accompanied by articles on Schubert's Chamber Music, by Louis Bailly; The Piano Sonatas of Franz Schubert, by Artur Schnabel; and Schubert and the Spirit of Vienna, by Artur Bodanzky. The Schubert pictorial supplement, together with essays on the life and works of the master, by well known artists and writers on musical subjects, started in the April 12 issue of the *MUSICAL COURIER*, and is being concluded today, with four pages of annotated illustrations dealing with the later years of the composer's life, and five articles on the composer's works. The Schubert material collected by the *MUSICAL COURIER* in preparing its contribution to the memory of the master in the centenary of his death proved so voluminous that much of it has been reserved for publication later in the year.

scheme is turned into admirable art shows Schubert's mastery of form convincingly. A few transitory changes of key, an occasional change from piano to forte, a few bars of somewhat loosened declamation in the middle section suffice for Schubert to remove all appearance of primitive tediousness and to gain exactly as much variety as is desirable in this particular case.

In the famous song *Der Doppelgänger* (No. 13 of *Schwanengesang*) Schubert makes use of the old *passacaglia* form, cultivated by Bach and his predecessors, but rarely, if ever, employed by the great Viennese masters. A four-bar basso-ostinato phrase—B, A sharp, D, C sharp—is the theme of the accompaniment. It is repeated ten times, with slight variations and interruptions. The vocal part, however, as a counterpoint to this basso-ostinato does not conform to these repetitions, but is shaped into a free declamatory melodic line of overwhelming expressive power. The variations of the *passacaglia* theme consist of slight chromatic alterations, and once, at the climax, of a transposition to the key of D sharp minor (a third higher). Several times the notes D and C sharp or A natural are placed an octave lower in a middle part. The following sketch shows these variations. The remaining 19 bars are distributed with great wisdom all over the song, as little intermediate two-bar phrases, or as special accents in a fifth bar added to the four-bar phrase, or as modulation from B minor to D sharp minor and back again:



Accompanying theme in *Der Doppelgänger* and its variations

Suleika's song, *Was bedeutet die Bewegung?* owes its wonderful effect to the ecstatic crescendo entering unexpectedly late in a song of decidedly piano and pianissimo character. Of the 143 bars of this song no less than 131 bars are soft, with occasional very slight crescendo accents, whereas the climax in question comprises only twelve bars, i.e., only one-twelfth of the entire song, bars 88 to 100. The remaining 43 bars have the constructive purpose of balancing out this short climax, bringing the song back to its subdued character.

To achieve this purpose Schubert uses no less than three repetitions of the sixth and last stanza of the poem: "Ach, die wahre Herzenskunde." Far from being redundant, these repetitions are indispensable from a constructive point of view. One only needs to omit one of the repetitions in order to see how the balance and repose are lost. In the prelude and the first three stanzas note the constant use of five-bar phrases, instead of the normal four-bar groups. The effect of this prolongation is very poetic: Suleika is lingering on the words that are so delightful to her, just as one likes to prolong the fragrance of a flower or the precious taste of a costly wine.

### III

Every singer knows that Schubert's song *Die Allmacht* is one of the most grandiose melodic inspirations in existence. Nobody however, as far as I am aware, has ever inquired into the efficient cause of these magnificent effects. An attempt of explaining Schubert's constructive art in this particular instance may be made here. The melodic type of *Die Allmacht* is the declamatory hymn. The character of a rhapsodic hymn is obtained by broad, majestic declamation, by powerful climaxes here and there, by stretches of fortissimo, alternating with stretches of piano.

For a clear understanding of Schubert's proceeding, it is necessary to recognize at first the poetic form of the poem set to music. The poet Pyrker has written what is called an "ode" without rhymes, in three stanzas of six lines each. If Schubert would have simply and directly translated into declamatory music these 3x6 lines, his song would have become much too short to admit of anything approaching the sublime effect actually obtained.

In order to shape the broad melodic line required, with its contrasting stretches of forte and piano and its powerful crescendi Schubert did not hesitate to extend the poem by repeating single lines whenever it seemed necessary. Thus the 3x6 lines of the poem occupy in Schubert's music no less than 85 bars, with hardly any interludes deserving of the name. To these 85 bars of the song proper are added 2x4 bars, as prelude and postlude-ritornello. The 85 bars follow closely the 3 stanzas of the poem, being subdivided into three sections of 27, 27 and 31 bars respectively. The manner in which the forte and piano stretches are made to alternate with each other, the proportions of the seven ultimate subdivisions of 13+14=27, 21+6=27, 10+13+8=31 bars, and the ratio of the piano to the forte episodes are marvels of constructive genius.

From the general grandiose effect of the song almost every listener, who has not studied the constructive art of this song, will believe that forte is predominating. Nevertheless, a close examination shows, that 50 bars of piano are opposed to 35 bars of forte, so that in reality piano is predominating in the ratio of 50:35=10:7=approximately 3:2. This surprising observation teaches that an extraordi-

nary general impression of forte is better reached by abundant contrasting of piano, than by an accumulation of forte, which very soon becomes tiresome. The following constructive sketch will make visible to the eye the architectural, formal power of Schubert's hymn. It speaks for itself and needs no further explanations. The important part allotted in this song to harmony is left out of consideration here. To appreciate it adequately would require a special study.

### IV

When we come to the larger instrumental forms we find that the principal charge brought against Schubert for a century is that his working-out sections are excessively long, loosely constructed, too little organic in the sense of Bach and Beethoven. Now, a hundred years after the master's death, the musical world ought to be advanced enough to recognize that these apparent faults are faults only if Schubert's works are considered from the point of view appropriate to Bach and Beethoven. But it is evidently unjust to impose such demands and conditions upon a master who can be fully appreciated only if we find the point of view appropriate to him alone. Schubert's exposition and working-out section in the sonata form follow their own law, which is not identical with Beethoven's law. In order to refute the ordinary charges against Schubert in this respect, a number of his most celebrated pieces may be examined briefly.

The D minor quartet (*Der Tod und das Mädchen*) has indeed in its first movement an unusually long exposition, no less than 140 bars. But the working-out section makes up in brevity for the excessive length of the first part, inasmuch as it contains the unusually small number of only 57 bars, i.e., a little more than one-third of the exposition. Thus the proper balance is restored, in spite of the unclassical inequality of exposition and working-out section. Length of exposition is a tendency which becomes very pronounced in symphonic construction of the later 19th and 20th centuries, in the symphonies of Bruckner and Mahler, also in Schönberg's treatment of the sonata form.

The reason for this departure from the classical model lies in the nature of the romantic imagination, less inclined towards the plastic and architectural tendencies of classical music, but rather desirous of breaking away from the predominance of the tonic and dominant keys, and of bringing in quickly the brighter and richer colors of harmony. It is interesting to note with what fine sense of proportion Schubert keeps up the balance in the rest of the movement. The restatement section reproduces only 102 of the 155 bars of the exposition, thus shortening the long exposition, which has now done its duty, by no less than 53 bars. The coda of 43 bars has fine proportions also; not only are restatement and coda together (102+43=145 bars) about as long as the exposition of 157 bars alone, but also the proportions of exposition to working-out section (155:57=2.7) and of restatement to coda (102:43=2.4) are about equal, as nearly equal as a musical piece of these large dimensions demands. Moreover the 53 bars saved in the restatement are nearly equivalent to the 57 bars of the working-out section, so that working-out section and restatement together, 57+102=159 bars are nearly equal to the 155 bars of the exposition.

The first movement of the quartet in A minor, op. 29, proves that Schubert fully equalled Mozart in clearness and finish of form, whenever his thematic material, the mood of his composition tended towards Mozart's manner; that he even fully mastered Beethoven's strictest and most logical thematic and constructive technique—at times. Beethoven sometimes shapes his thematic material in strict unity, deriving all principal themes from the same principal motive, as may be seen in his piano sonata, *Les Adieux*, op. 81, in his opus 106, and a number of his later quartets. The same principle of construction was later taken up by Liszt, and César Franck's "principe cyclique" is also derived from this source.

Schubert has occasionally shown his perfect understanding and most effective use of this new technic of construction. In this early work, however, the model furnished by Beethoven's very last compositions could hardly have been used by Schubert. Yet the first movement of the A minor quartet derives its entire thematic material from the principal theme. In bar 32 the transition to the second theme starts, on the same motive exactly, only fortissimo now instead of pianissimo, adorned with a trill and given to the lower instruments. The second theme, bar 59, starts with the inversion of the principal motive, afterwards bending off to something different. There is no other thematic material in the entire movement. This masterly, eminently logical exposition is followed by a working-out section, which foreshadows Brahms' A minor quartet in the admirable contra-

puntal episode, bars 118-140, its strettas and fine climax. Also the following movements are closely related in their start to the principal theme of the first movement. The close relation of both themes of the Andante to the first movement becomes clear in the musical illustration given below.

In the theme of the Menuetto the germ of the first movement is somewhat hidden; it appears only in bars 8-10. The relation of the trio theme to the first movement is clear. The principal theme of the finale goes back to the same source, with its ascending three notes, and also the second theme of the finale (bar 72, in C sharp minor) with its descending triad points back to the start of the first movement.

The same "cyclical principle" also rules the Wanderer Fantasy in C major, for piano, where the themes of all four movements point back to the principal theme at the very start.

Many other interesting examples of Schubert's ingenious art of construction might be quoted from the symphonies in B minor and C major, the piano sonatas, the string quintet, but the limits set to this essay forbid entering into further details. It may only be mentioned, that the string quintet shows a similar thematic relationship of all movements, as the A minor quartet quoted above.

These few examples must suffice in these columns to give a notion of Schubert's science of formal construction. The examples might be multiplied many times to prove Schubert's keen sense of form. But to point out some of the facts and to draw attention to them has been the sole purpose of the present very fragmentary essay, intended as a modest homage to the great musician Franz Schubert.

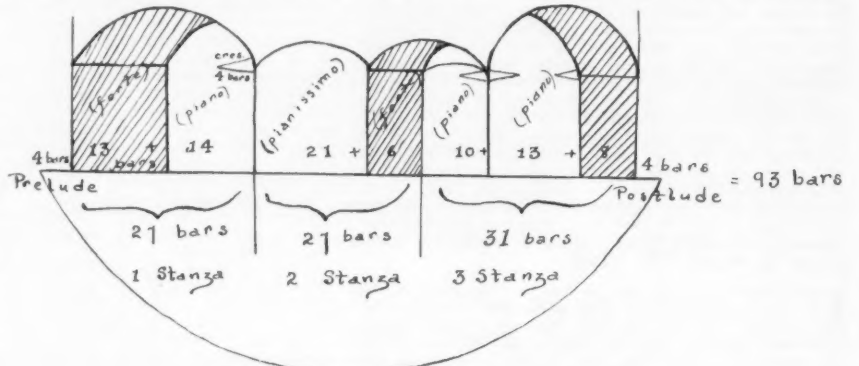
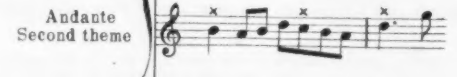
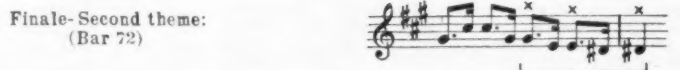
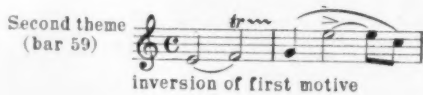
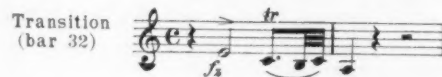


Diagram illustrating form of Schubert's song *Die Allmacht*

### A Minor Quartet



Thematic material from Schubert's quartet in A minor showing how the entire work is built upon a single thought



# SCHUBERT'S HARMONY

By Frank Patterson

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To write an article on the harmony of Schubert with disregard of the one thing to which all writers have called particular attention—modulation—would seem unreasonable. Yet it is not so, for times change, and a consideration of Schubert as he appears to us today must deal with music as it appears to us today; and in the music of today modulation has become so common, and so commonplace, that what must have astonished the people of Schubert's own time sounds quite ordinary to modern ears. We have pointed out to us this or that wonderful modulation, but what we hear is a perfectly natural, normal flow of harmony and melody, with nothing in even the smallest degree "shocking" in it. How shocking these modulations may have seemed a hundred years ago we cannot now determine.

A notable peculiarity of Schubert's music, which is a sort of modulation, is his use of major and minor so linked that the key is indefinite. This is most marked in his Serenade, has become so familiar from that one piece that it certainly no longer causes any comment. No doubt it is a genuine asset to this song. One cannot conceive of the song without it. But are the other modulations with which his songs are filled really assets, or of any especial emotional import?

Not, certainly, in the modern sense. Modern ears have learned to listen for emotional chords, emotional chord progressions. Such chords and chord progressions do not, apparently, depend upon any melodic line for their effect. Indirectly there is a melodic line—the suggestion of motion, a suggestion caused by the demand of such chords for resolution. In final analysis the beauty of such chords probably depends largely upon this demand for resolution. Diminished sevenths, augmented triads, dominant sevenths with raised or lowered fifths, altered dominant ninths, etc., no matter how long they may be sustained, no matter whether or not they pass to other chords of the same sort, still demand final resolution. They, therefore, express or suggest motion and perhaps therefore a certain sentiment or emotion in consequence.

There is also the other class of modern effects, chord progressions. Such themes as the Motif of Magic or the Tarnhelm from Wagner's Nibelungen Ring fall into this category and are recognized as almost purely harmonic effects. They entail a peculiar sort of modulation, a start of motion in a certain direction, then a return to the first chord and repetition of the same chromatic motion, belonging to no key, yet easily analyzed.

Interest in Schubert's harmony must follow these lines. His disregard for key, a shocking transgression in his day when form was formal and people still believed in the relationship of key and form, has ceased to be anything but a natural and normal innovation which, had it not been made by Schubert, would surely sooner or later have been made by another. The progress of harmony from early times gives, first, examples of composers' disregard for tonality, then absurd regard for tonality, then again complete disregard for tonality, with periods of adherence to the happy medium between times.

Schubert himself had a perfect regard for key and form in his symphonic works. While he was writing his songs, full of harmonic innovations, he was writing chamber and orchestra music adhering strictly to traditional methods. Only on one occasion did he allow his vocal idiom to pass over into his symphonic writing. The result was his unfinished symphony, one of the most wonderful of all symphonies, his only original work in large form, and a model for later writers. In it he dared to express himself dramatically—he was probably quite unconscious of any daring—with the result that we have something entirely new in symphonic writing, something that has been done many times since by many composers, but had never been done before.

Has harmony anything to do with the effect produced by this symphony? Not in a manner that is recognizable to modern ears. The harmony of it is, throughout, perfectly simple. There is nothing in it that gives pause, nothing in it that need worry the analyst.

Yet the harmony in it is of importance. In combination with Schubert's melodies, his peculiar hesitations, the curious breaks in the rhythmic developments of his themes, the harmony gives his music a tragic effect that could not have been attained by other means. As a matter of fact, portions of this symphony are far more dramatic, tragic, than anything Beethoven ever wrote. We hear of "fate knocking at the door," and Beethoven rises to moments of great emotion, but he never wrote music that is so directly dramatic as Schubert's.

Beethoven was musically greater than Schubert, but felt emotionally far short of the younger man. One good reason for this is that Beethoven thought musically, Schubert thought emotionally. Even where Beethoven set words he never attained their emotion, while Schubert rarely failed to do so. It is where Schubert tried to write musically that he is at his worst, where he wrote emotionally he was at his best. He wrote, it is true, many little tunes that will live as long as music lives, but these are not his great works. His great works are his songs and his unfinished symphony, much of which is couched in the vocal idiom.

With this idiom his harmony is so closely associated that one finds it difficult to separate the one from the other. It would be easier for modern ears were modern ears not modern. The augmented and diminished octaves in The Erl King have long since ceased to appear to music lovers in the light of innovations—dissonances. Yet, in spite of that, they are just as moving today as when they were written. The opening altered chords in Das Meer Erglänzte Weit Hinaus are very ordinary today, but did they appear so to the hidebound traditionalists of Schubert's day, more than a hundred years ago?

Here is harmony, not unusual, not new, but used in a new and unusual manner. The harmonies themselves had even in Schubert's time been familiar for years, but who but Schubert had used them without reference to any musical dogma, cut away from time and rhythm, solely for emotional effect? Bach, it is true, worked out something similar, and applied it to the expression of emotion in his



The opening measure of *Das Meer Erglänzte Weit Hinaus*. Both of the opening chords are alterations of the tonic.

sacred cantata, but neither Haydn, Handel, Glück nor Mozart fell sufficiently under his influence to do the same thing in the same way.

The reason is, no doubt, the overwhelming influence of the growth of musical form, four-square tune, sonata, symphony. Wherever we find any effort towards the expression of emotion in those times, and even through the life of Beethoven, we find its effect lessened by devotion to musical dogma. Where emotion was weighed in the balance with music, music always won.

What Schubert actually accomplished was the direct expression of emotions—of certain definite, stipulated emotions—without the sacrifice of anything that is real in music. What was thought real up to Beethoven's time has since been discovered to be of doubtful value. A passage taken out of one of Wagner's operas, lacking entirely the tonal elements of symphonic form, is just as effective as the most formal of writing. Schubert, though never a thinker, never a theorist, knew this—knew it instinctively. His songs are full of passages perfectly irregular. Their very perfection is a result of their irregularity, and his harmony is wonderfully used to accomplish this irregularity without causing it to be felt.

In one of his very earliest songs, *Klaglied*, written in 1812 when he was but fifteen years old, he opens with what is the suggestion of a Leitmotif—just such a little theme as



Beginning of *Klaglied*. The first bar is the most significant. It becomes commonplace in the second bar, and more so in what follows.

was used later by Wagner and Hugo Wolf in their most expressive musical creations. True, Schubert makes nothing of it. Towards the end of the song he uses a variation of it—a variation which destroys the dramatic sense of its first use—but he seems not to have understood the value of his own thought.

Something not unsimilar is to be found in *Der Doppelgänger*. Here a theme is used persistently throughout the entire song, in a way that is surely the forerunner of Hugo Wolf's manner of song construction. And here, clearly enough, we have harmony as the basis of the emotion; that is to say, the same theme set and harmonized in any other manner would certainly not have had the tragic import of this.



Theme of *Der Doppelgänger*. Its effectiveness is due to the triple octaves around a dominant pedal point. These chords are all alterations of the tonic.

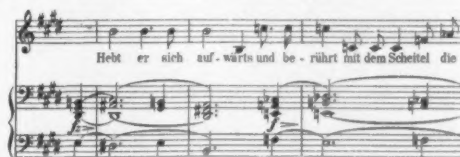


SCHUBERT CENTENNIAL PLAQUE.

The Vienna mint has prepared a special plaque as a souvenir of the Franz Schubert commemorative ceremonies being held in that city during this year. It is the work of the sculptor, Edward Hanisch.

Here we have without question the foundation of the modern school of emotional music, that is, the modern school of the nineteenth century—the theme in the accompaniment, the voice part almost a recitative, a single short phrase made to express all that is to be expressed.

In *Grenzen der Menschheit* Schubert has a passage that suggests the formula that has become commonplace in our time—the rise chromatically from key to key.



Passage from *In Grenzen der Menschheit*. This song is full of such modulations.

This is merely an example of one of Schubert's habitual modulations. He had astonishing freedom of thought, freedom from whatever trammels the rules of his day set for him (we sometimes overrate the rules and regulations that were worshipped by the theorists rather than by the composers).

Hundreds of such examples might be quoted. Even in his very first song, *Hagars Klage*, written in 1811, we find a whole succession of modulations, the use, so familiar in all of his work, of the augmented sixth chord, and the alternation of minor and major. Here he begins in C minor (three flats—E flat major) but soon finds himself, not in E flat major but in E flat minor, from which he goes to D flat major. Later he gets to F sharp major, and then begins changing his signatures—one flat, three flats, five flats, no flats or sharps, one sharp, two flats, four flats, in which key the song ends. It is a long ballad—fifteen pages.

Harmonic innovations? Surely Schubert's writing is full of them! Yet, in the final analysis, how important are they? Except in a few cases similar to those here quoted, the harmony, even in the most emotional of the songs, is merely an accompaniment, and a perfectly natural accompaniment, for the melody. It is good harmony, expressive harmony, but the beauty of the song does not depend upon it. Even a song with a vivid accompaniment, like the *Erl King*, can scarcely be said to have expressive harmony. It is not harmony but arrangement that makes this great song what it is, and the same is true of many of the other great Schubert masterpieces—*Nähe des Geliebten*, *Serenade*, *Wanderer*, *Litany*, *Ave Maria*, *Who Is Sylvia*, *Gretchen am Spinnrade*, and so on.

Schubert, although he taught the world some things regarding the possibilities of harmonic expressiveness, and the expressiveness of arrangement, taught far more regarding the importance of lovely melody, even in symphonic writing. It is a lesson the world is doing its best to forget!

## FRANZ SCHUBERT

A Critical Appreciation by Elena Gerhardt

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Biographers have often written in detail of the significance of Schubert's work in the development of the Lied. I want only to explain here how and why his songs have become the most important element and the joy of my career as an interpreter of the German Lied.

Attracted by their inexhaustible wealth of melody and their absolute simplicity, I became an enthusiastic Schubert devotee from the very beginning of my career. I was, however, not able at that time to grasp their inner meaning; through excessive enthusiasm and youthful exuberance I stifled and distorted them. Only the most diligent study and the gradual realization of how the master created them brought me to the simple, unaffected style which their interpretation demands. I learned, for instance, that the meter of the poem was the thing which first attracted Schubert; from it developed the melody and the musical rhythm. This explains how Schubert was the first to give the accompaniment the same importance as the melody, and how he frequently establishes the mood of the song by a few introductory measures out of which wells the melody along the lines of the poem. In this way he attained a naturalness of

declamation such as no one else succeeded in equalling. This is the reason why Schubert's songs can not be sung in any language except German, since every accentuation and every syllable is unalterable in its musical significance.

The astonishing variety of his modes of expression is probably explained by Schubert's finely attuned nature, in which the mood of every one of the chosen poems found the most intensive response in sound. In order to do his songs justice, it is necessary to know and to love Schubert, the man, with his lovable nature and grief-laden heart. He has bequeathed to us from his almost inexhaustible fund of melody hundreds of songs, so that, revelling in this wealth, we are apt to forget the laborious efforts and untiring work he expended in creating the new form of the Lied—many of them appeared in several different forms, which shows how he strove repeatedly to improve them.

The literature of the song without Franz Schubert is unthinkable, and to me personally his songs are the most beautiful and lofty thing in my beloved calling. To Schubert and that other great and unhappy man, Hugo Wolf, my heart is dedicated.



# SCHUBERT AND THE VIOLIN

By Joseph Szigeti

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Musical biographers are fond of describing the struggle for recognition that almost every great artist has had to undergo, even after he has found himself, after he has "arrived" and launched himself upon the world. It would be equally interesting, perhaps, to trace the histories of musical masterpieces before they are actually recognized as such. We are only too apt to take the popularity of a musical work for granted, and to forget the struggle for that popularity which sometimes it does not attain for generations after its composer has achieved immortality.

We are apt to forget, for instance, that Mozart's concertos, which today make so strong an appeal to any audience, no matter how unsophisticated, were a generation ago considered to be outmoded. Even such a great pioneer as Joseph Joachim spoke of them as having a "kleinen Zopf"—a little pigtail—"though a most charming one." That was about a hundred years after these masterpieces were written; yet where is that "pigtail" today? Fifty years ago they were regarded merely in the light of stylistic documents or historical curiosities; today, when played by a Schnabel, a Gieseking or a Gabilowitsch, by a Kreisler or a Thibaud, they are among the most vital manifestations of genius, regardless of period and taste.

A similar fate as that of the Mozart concertos had at one time befallen the violin sonatas of Bach, the piano sonatas of Scarlatti and Handel's concerti grossi, all of which today enjoy a decided vogue in the concert halls. Is it possible that Schubert's violin sonatas (commonly called sonatinas), those perfect little chefs d'oeuvres which nowadays are largely left to be massacred by beginners and bad amateurs, as well as the beautiful A major Duo (sonata), the Fantasy in C major, and the brilliant B minor Rondo will soon enjoy a similar vogue? My experience both as a performer and a listener has convinced me that these works will soon take the high rank which they deserve in the recognition of audiences.

They will take this rank by virtue of the very qualities—essentially musical—which have militated against their popularity in the past. For the ascetic purity of their melodic line, their avoidance of the melodramatic and their complete lack of sentimentality were all contrary to the prevailing fashion of the late nineteenth century. We must not forget that nearly all of Schubert's instrumental works had their start very late in life, as it were, being over-shadowed first by Beethoven, then by the heavier and more obvious romanticists. To people of the nineties, accustomed to the "pathos" of Grieg's C minor sonata and the hollow gestures and effusive lyricism of a Max Bruch or a Carl Goldmark, Schubert's violin works were too "naïve," suited for intimate "house music" and nothing more.

But what was taken for naïveté was the result of a sense of style and an artistic integrity such as the nineteenth century has hardly experienced again. Without attempting to exploit the instrument, in the virtuoso sense, Schubert achieved a style which in some respects comes nearer to a solution of the problem of the violin and piano ensemble than even Beethoven's sonata style. He evolved an *écriture* so pure in its lines that his material is equally adaptable to both instruments, so that a perfect balance is established between the two. In this respect, indeed, he is comparable to Mozart rather than to Beethoven.

In order to make this point more clear let me quote Ferruccio Busoni, who somewhere in his writings speaks of the affectation (*Manieriertheit*) of instrumentalists in the handling of their instruments—"the gushing vibrato (*vibrierende Überschwang*) of the cello, the hesitant attack of the horn, the embarrassed short-windedness of the oboe, the boastful dexterity of the clarinet." "Even the most independent composer," he says, "gets enmeshed and submerged in all these inevitable conditions."

If in place of cello we put violin we shall not be far wrong in spotting that instrument's besetting sin. Composers have fallen into the trap; they have been tempted by this seductive vibrato into expressions of false pathos and cheap sentimentality. They have been led to extract from the instrument a sonority beyond its legitimate character, an opulence of sound that is as unesthetic as it is unnatural. (The development section of Tchaikowsky's violin concerto with its triplet passages in sixteenth notes is a case in point.)

Schubert, however, never yielded to these blandishments of the instrument. Yet it is certain that he was acquainted with its resources and its charms. Did he not hear the great Paganini, and did he not go into raptures over him, like all Vienna at that time? In a Mozart Adagio as played by Paganini, he said he thought he heard an angel sing. Much as Paganini's violinistic acrobatics may have impressed him ("Such a fellow, I tell you, will not come again," he said to his friend Bauernfeld, for whom he insisted on buying a ticket to the second Paganini concert), it was the purity of a Mozart melody that sent him into the highest ecstasies.

Nor must we forget that Schubert himself was a violinist (as well as a pianist and singer) and knew the instrument most intimately. It was the first that he learned when still a child, and he played it (or the viola) in string quartets for many years.

It was perhaps his real understanding of its limitations, as well as his sense of the fitness of things that caused him to avoid the Adagio and the Largo in his works for piano and violin. For he knew that these slow tempi accentuate the essential difference between the percussive and the string instrument, putting the latter at a distinct disadvantage. It is certainly remarkable that in all his sonatas and duos the slow movements are either Andante (which means "going") or Andantino. In the G minor sonata (op. 137, No. 3) the slow movement is left out altogether and there is only a minute between the two Allegro movements.

Schubert, then, as in almost everything he touched, went his own particular way in treating the violin, developing his own style and avoiding with a sure instinct for musical virtue the prevailing taste of his time. In so doing he paid the usual penalties. For is it not precisely the absence of

the common failings of romantic violin music that stood in the way of the popularity of his violin works?

In trying to appreciate these works, indeed, we must not look for the obvious things, the external opulence and the easy brilliance of the "effective" violin piece. Their chief virtue as violin music lies in the invention of first-rate musical material that is equally adaptable to both instruments. Equally notable is the essentially musical construction and that peculiarly apt instrumentation which results in a happy balance between the parts. Thus we seldom find the violin playing a melody over an—if one may use the expression—inanimate chord accompaniment of the piano.\* A theme is rather set in unison, or treated in canon between

piano and violin. The bass does not merely supply a harmonic basis; it moves melodically and is frequently thematic, while the accompaniment figure is allotted to the inner voices.

The charm of Schubert's violin pieces is so manifold that it is impossible to go into detail within the limits of this article. I need only refer the reader to what has been said in another part of this issue about the piano sonatas, much of which applies to the violin sonatas as well. And I need only mention the word modulation to conjure up miracles of beauty such as the wonderful passage in the A minor sonata which leads back to the principal theme before the development section, and many other places. The purity and ineffable beauty of his melodies, the candid, unabashed charm of his variation figures, the tension produced by the metric irregularity of his phrases (as in the sadly tender last movement of the A minor sonatina)—these are but a few of the endearing elements which will ensure to Schubert's violin works a permanent place among music's choicest possessions.

\*Apropos of this, I am reminded of Ravel's criticism of the first movement of the César Franck Sonata, which he called "a violin solo with piano accompaniment."

## SCHUBERT AS AN ORCHESTRAL COMPOSER

By James Liebling

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Schubert's purely orchestral works consist of ten symphonies, seven overtures and the incidental music to the drama, Rosamunde. To these may be added a concerto for violin and orchestra and a rondo for the same instrument with orchestral accompaniment. Of this fairly formidable list only about four works are familiar to the musical public of today—the "Unfinished" symphony, No. 8, the C major symphony, No. 10, and the overture and entr'acte music from Rosamunde. During about thirty years of activity as an orchestral player the writer has never taken part in the performance of any but these four compositions of Schubert.

The reason for the neglect of by far the greater part of Schubert's orchestral music would seem to lie in his lack of musical erudition. Aside from the rather desultory instruction he received from Rucizka and Salieri at the "Convict" in 1813, Schubert was practically an autodidact. When he perused the scores of Beethoven, Mozart and Handel he realized his deficiency in counterpoint, and even in his very last days he made arrangements to take lessons in that important branch of theory from Sechter, the leading teacher of the day. His early teachers were so dumbfounded by his prodigious talent that they allowed him to do practically as he pleased, instead of vigorously instructing him in the science underlying the art of music. In his instrumental works, the canon, and in his masses and part songs, the old-fashioned round seem to constitute the sum total of his musical mathematics; the fugato and the faculty of "working out" and amplifying themes are noticeably absent. His beautiful melodies, resting on simple yet colorful harmonies, make an instant and strong appeal, but their constant repetition in identical form has a monotonous effect on the ear of the listener who can understand and appreciate Bach, Mozart, Beethoven and Brahms. In the short forms, as in his songs, this method is adequate and effective, but in the extended forms, such as the symphony, it produces a somewhat surfeiting, cloying effect.

While it is undoubtedly true that melody is the most important and attractive element in the beauty of music, it is equally true that melody alone is not sufficient to hold the sustained interest of the cultured listener throughout the course of a protracted work. To such a listener an appeal solely to the emotions is not satisfying; his intellect, his powers of discernment and analysis, and his thirst for variety demand their due as well. Thus it is that of the nine symphonies of Beethoven all but the first two are constantly being played, while of the ten Schubert symphonies none but the eighth and tenth are ever heard, and the latter only infrequently.

Schubert's earlier symphonies are modelled on Haydn, Mozart and Rossini—Beethoven's influence is scarcely noticeable. In the sixth symphony he seems to have found himself; here his impetuous flow of ideas is given free rein, resulting in the easy, natural stream of melody so characteristic of him. The instrumentation also begins to show originality, especially in the treatment of the wind instruments. Of this Schumann said, "No one has ever combined wind instruments as these are combined—they talk and intertalk like human beings. It is no artful concealment of art. This artist vanishes altogether, and the loving, simple human friend remains. It were well to be dumb in articulate speech with such a power of utterance at command."

In his later works Schubert showed a predilection for the trombone, the liberal use of which is

possibly too noticeable in the C major symphony, though its employment in the introduction and allegro produces an effect of grandeur which probably influenced Schumann in the instrumentation of his B flat symphony.

Whatever his shortcomings in the theory of music, Schubert had a pronounced gift for orchestration. A study of the scores of his great predecessors and contemporaries, and the experience gained as a member of the student orchestra at the Convict sufficed to enable him to clothe his ideas in an instrumentation that was at all times appropriate, perspicuous and rich; in some respects even strikingly original. Even the most captious find nothing to criticize and much to admire in the instrumental treatment of his two most familiar symphonies and the Rosamunde music.

The best known, most played and most liked of Schubert's orchestral works is, of course, the symphony in B minor, No. 8, popularly termed the Unfinished Symphony. It was written in 1822 for the Musical Society of the City of Graz in recognition of the composer's election as an honorary member, a distinction which he highly prized in those early days of non-recognition. The B minor is not the only one of Schubert's symphonies which remained unfinished; its immediate predecessor, the seventh, suffered the same fate, though the composer left memoranda which were explicit enough to have made it possible for John Francis Barnett

(Continued on page 57)



SCHUBERT'S ORGAN IN NEED OF CARE

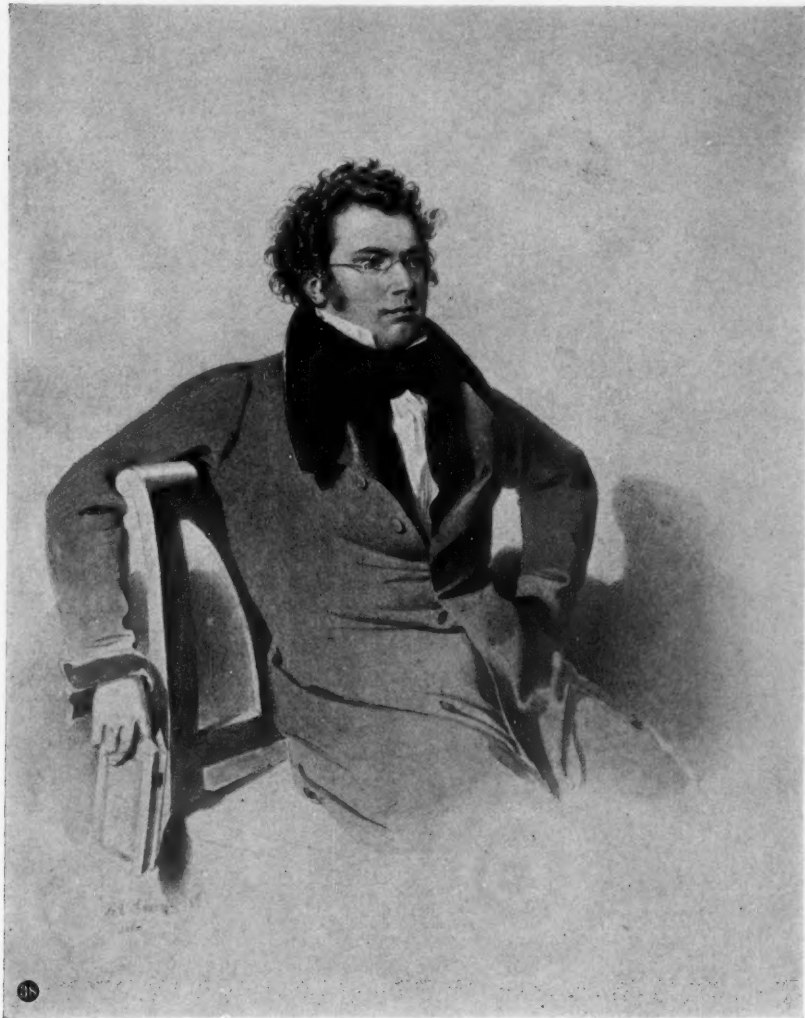
In this year which marks the centennial of the death of Franz Schubert, attention is centered on personal relics of the master. In the Lichtenthal church in Vienna is one of these priceless mementos, the old organ that Schubert used. It has not been used for many a year and is sadly in need of repair. A fund for that purpose is now being raised.



# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828

(Copyrighted, 1928 by The Musical Courier Company)

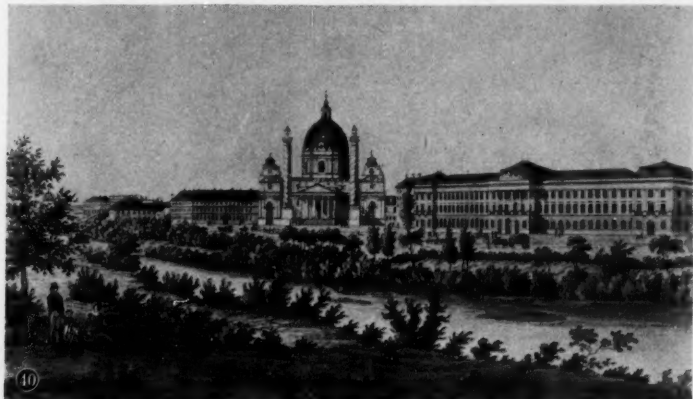
(Continued from last week)



(38) SCHUBERT.

(Aquarelle by Wilhelm August Rieder, 1825.)

Together with the picture of Schubert by Kupelwieser, (see illustration No. 24) this water color by Rieder is considered the best likeness of the master. This portrait, which has been reproduced in countless engravings and lithographs, was made quite by chance. During a thunderstorm, Rieder sought shelter in the rooms of his friend Schubert and, to while away the rainy hours, he began a sketch of the composer. This turned out so good that both Rieder and Schubert decided to have some more sittings to complete the portrait.



(40) THE KARLSKIRCHE (CHURCH) WITH THE TECHNICAL HIGH SCHOOL (to the right) AND FRUHWIRTH MANSION (to the left). THE BUILDINGS FRONT ON THE RIVER WIEN.

(Unsigned Colored Print in the Vienna Municipal Collections.)

In the Fruhwirth mansion, adjoining the Karlskirche (built by Fischer von Erlach), Schubert occupied a room on the second floor during the years 1824-26. Opposite his windows was the dancehall "Zum Mondschein," one of the landmarks of old Vienna's jolly life. Next to the dancehall was "Schwindien," the name which Moritz von Schwind gave his family dwelling.

(41) SCHUBERT

(Oil Painting by Joseph Mähler, about 1827.)

In the absence of the familiar spectacles, Schubert looks very much changed in this portrait by Joseph Mähler, one of the well known Beethoven portraitists. But comparison with the earlier pictures of the master will show that Schubert's features are very faithfully reproduced. Posterity has made more reproductions of this portrait (the only one without eyeglasses, except the early silhouette, No. 12) than of any other. This painting marks the time when Schubert's fame began to spread, as Joseph Sonnleithner, one of the founders of the Society of the Friends of Music, ordered it for a gallery of great composers, which he presented to the society in 1830.



(39) FRANZ GRILLPARZER.

(Engraving by Grillhofer-Kotterba.)

Grillparzer, the renowned Austrian dramatist, came in frequent contact with Schubert through mutual friends. On many occasions he rendered the composer valuable assistance. In the home of Grillparzer's "perennial bride," Kathi Frölich, the two artists often met.



# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(42) SCHUBERT.

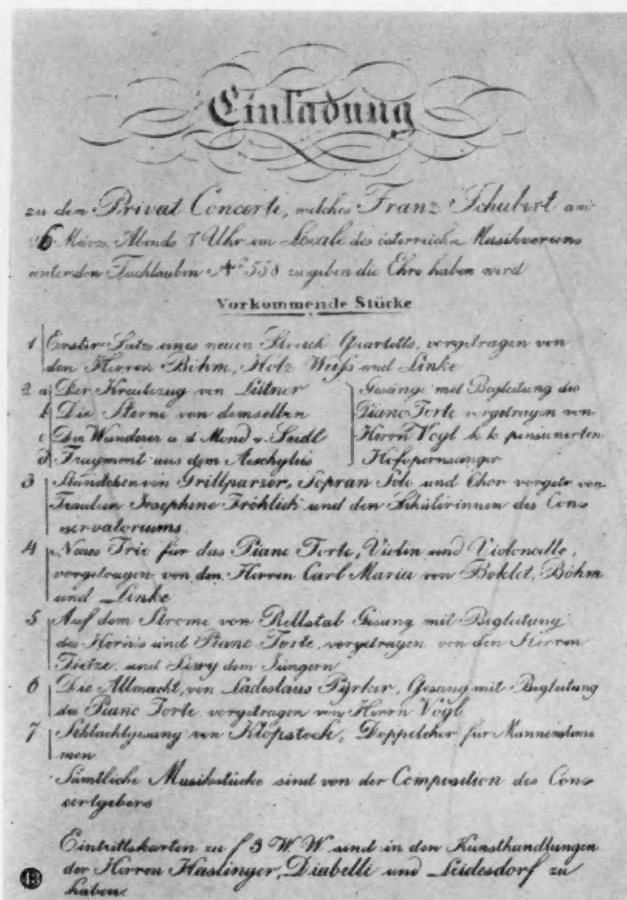
(Pencil Sketch on Plaster of Paris, by Moritz von Schwind, 1870.)

While Professor Karl Kundmann was working on the Schubert monument in Vienna, Schwind indicated for him the shape of Schubert's head by making the above sketch on a piece of plaster of Paris. Considering the material at the artist's disposal, this drawing must be regarded as unique. Even more unusual, however, is a likeness of Schubert which Schwind burned into the framework of one of his studio windows with a lighted cigar.



(45) INVITATION TO SCHUBERT MEMORIAL SERVICES, DECEMBER 23, 1828.

At 3 o'clock in the afternoon of November 19, 1828, Schubert died in his thirty-first year, of typhus. "Schubert is dead, and with him the most jovial and beautiful of all we had," writes Schwind. In memory of the master his friends arranged a performance in the Augustiner church, of Anselm Hüttenbrenner's Requiem for double choir. The invitation that was sent to Schubert's father to attend these services, was signed by Hüttenbrenner's brother, Josef, a true friend and devoted admirer of the composer.



(43) PROGRAM OF SCHUBERT'S CONCERT (1828) IN THE SOCIETY OF THE FRIENDS OF MUSIC.

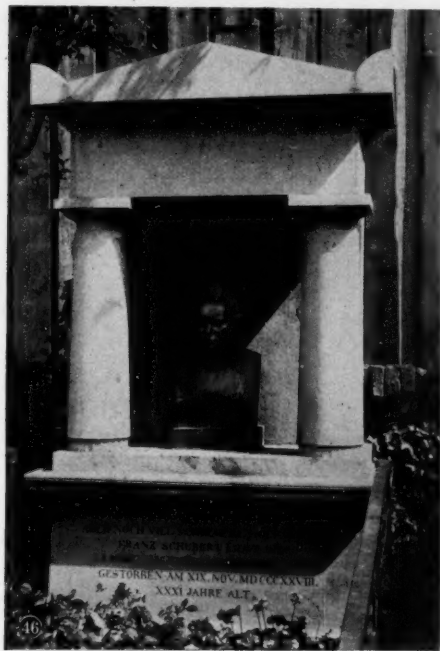
The only concert that Schubert ever gave happened to fall on the day of the first anniversary of Beethoven's death. Its success was described by Bauernfeld in these words: "The hall was jammed, every single number was received with frantic applause, and the tone poet was recalled innumerable times. The net proceeds of the concert were 800 Gulden. But the most important thing was that Schubert had at last found an audience, and was in the highest spirits."



(44) HOUSE IN WHICH SCHUBERT DIED, KETTENBRÜCKENGASSE, VIENNA. Here the master lived on and off from the year 1823 until his death.



# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(46) SCHUBERT TOMBSTONE IN THE WÄHRINGER CEMETERY.

During his last illness, Schubert had expressed the wish to be buried near Beethoven. A collection was made and several concerts were given to raise the funds for the erection of a fitting tombstone. Franz Grillparzer wrote the epitaph: "Here lies buried one rich in fulfillment, but still richer in promise." Here Schubert's earthly remains rested until they were re-interred in the Vienna Central cemetery on September 22, 1888. The bust has since been removed from the tombstone.



(47) SCHUBERT'S SKULL.  
(Photograph 1863.)

Schubert's remains were exhumed in 1863 and placed in a metal casket in order better to preserve them. On this occasion a plaster of Paris cast was made of the skull, and photographs made of it. The cranium shows no signs of age or disease, and is characterized by a sturdy bone formation, which is natural in the case of a man who died in his best years.



(49) SCHUBERT MEDALLION.

(By Josef Tautenhayn, 1872.)

One of the finest Schubert medallions was designed by the Viennese sculptor, Tautenhayn, by commission of the Vienna Male Choral Society, on the occasion of the unveiling of the Schubert monument in that city.



(48) TROUT FOUNTAIN IN THE COURTYARD OF SCHUBERT'S BIRTH HOUSE.

(By Josef Müllner.)

The house of Schubert's birth was adorned with this attractive fountain shortly after it became the Schubert museum. The subject is taken from the master's song, Die Forelle (the trout).



(50) SCHUBERT MONUMENT IN VIENNA.

(By Karl Kundmann, 1872.)

Vienna erected a monument to Schubert even before those of Haydn, Mozart and Beethoven. Owing to Schubert's small stature and near-sighted expression it was difficult to imbue the statue with the dignity that it required, so that the first designs were not successful. Only after many attempts the Viennese sculptor Kundmann succeeded in attaining the desired result. The pedestal bears allegorical reliefs dealing with musical fantasy and lyrical composition.



(51) SCHUBERT'S TOMBSTONE IN THE CENTRAL CEMETERY, VIENNA.

(By Karl Kundmann, 1890.)

Schubert's remains, like Beethoven's, whose grave was close by Schubert's, were transferred from the Währinger cemetery to the Central cemetery. Here the master now rests in the "musicians' corner," behind Mozart and next to Beethoven. The tombstone was designed by Karl Kundmann, who also evolved the monument (see illustration No. 50.)

# Pictorial Biography of Franz Schubert, Jan. 31, 1797-Nov. 19, 1828



(52) MANUSCRIPT OF THE ANDANTE FROM SCHUBERT'S PIANO SONATA, E FLAT MAJOR, OP. 122.

An exceptionally valuable manuscript, which is in possession of the Vienna Society of the Friends of Music. On the reverse side of the original manuscript of a song by Beethoven Schubert sketched an andantino in D minor, which later he transposed into G minor and incorporated into his piano sonata opus 122.



(53) BEETHOVEN'S "ICH LIEBE DICH" ON THE REVERSE SIDE OF SCHUBERT'S MANUSCRIPT.

This song was published in 1803. How the manuscript came into Schubert's possession, and what prompted Schubert to join in producing what is now considered one of the rarest of musical relics, will probably ever remain a mystery, as both masters had never met.

(THIS CONCLUDES THE PICTORIAL BIOGRAPHY OF FRANZ SCHUBERT)



# Schubert Celebrators in Vienna Make Hay While the Sun Shines

Nephew of Blossom Time Compiler Doing a Little Exploiting on His Own—Schubert's Only Concert Reproduced—Novelties by Heger and Others Heard—A New Conducting Phenomenon from Russia

VIENNA.—This is the Schubert year. We get it "rubbed in" every day by writers and critics (who conjure up the beloved shade day after day to demonstrate the failings of this musical generation), by conductors, singers and instrumentalists (who gladly seize every watchword that promises success), and by enterprising managers of every sort who, as the Germans say, "boil their soup on Schubert's fire." The latter are in the majority, of course, but when all three species combine their efforts, the result is well nigh devastating.

An example of this combined work was a play produced by a Vienna Theater under the name of The Musician from Lichtenthal, which portrayed the story of the master's life with less historical accuracy than well-aimed speculation on the public's innate sentimentality. Schubert's music, including parts of his Masses, had to supply the authors with sufficient inspiration to offset their own lack. One of them, Emil Berté—nephew and worthy descendant of that Berté who first plucked Blossom Time from Schubert's scores—seems destined to continue a dynasty of exploiters. Oscar Stalla, a conductor worthy of a better cause, collaborated anonymously, and Eduard Erhard, a Vienna opera singer who has seen better days, produced a lifelike impersonation of the "musician from Lichtenthal." Distant family bonds connecting him with the Song King, were opportunely discovered by him or his alert press agent, and helped to provide "atmosphere." When the composer's alleged relatives join the money-makers on family grounds, we should not wonder if strangers show the same lack of reverence.

## SCHUBERT OPERETTAS HAVE MUSHROOM GROWTH

A whole literature of Schubert operettas is shooting up just now. The great Franz who left to his heirs a fortune of 63 florins and a hospital bill three or four times in excess of that, might envy his twentieth century colleagues! They are lesser geniuses but better business men. A little reminiscence made one of them pensive the other day and the result was that a number of prominent musicians combined to repeat the program of the one and only concert which the master gave, one hundred years ago on March 26.

Then as now the Gesellschaft der Musikfreunde were the patrons of the concert; then as now the applause was great and the receipts comparatively small. The Rosé Quartet, pianist Eisenberger, Josef Manowarda (replacing the worthy Johann Michael Vogl of Schubert's time), Rosette Anday and others joined forces with the Vienna Männergesang Verein; while Carl Lafite undertook the difficult task of replacing the man who then played the piano accompaniments: Franz Schubert himself.

## VOCAL HOMAGE

A recent recital by Elisabeth Schumann consisted half of songs by the real Schubert and half to the composer whom some have rather hastily proclaimed as the Schubert of our period, namely Richard Strauss. With Carl Alvin, her conductor-husband, at the piano, Schumann exhibited an interpretative art which is always admirable for its musicianship and clear cut phrases. Lula Mysz-Gmeiner, one of the last surviving exponents of Lieder singing in its subtlest form, did homage to the great romantic composer coupling his Lieder with songs by Wolf and one Bernhard Blau who got rather lost in this illustrious company. Hans Duhan's Schubert evenings, always popular, profit this year from the centenary. He is one of the few operatic singers who know the secret of appearing in Lieder work without theatrical "makeup."

Alfred Picaver, on the other hand, is decidedly of the operatic type. He generally gives his concert audiences less esoteric musical food, but their appetite for his vocal gifts is insatiable. This American tenor, incidentally, is in better form this season than we have known him to be for years. His art has consistently gained in depth and nobility, until today he is probably without a peer among the lyric tenors of Central Europe.

## SYMPHONIC NOVELTIES—AND WHY

Schubert symphonies supply the backbone this year for many an otherwise dull symphonic program. At the Philharmonic concerts, Furtwängler and Schalk have given interesting music, discriminately sandwiching the new things between the well-tried war horses. Robert Heger, with the Friends of Music, and Leopold Reichwein at the Konzertverein, choose their novelties wisely and from an artistic point of view.

The same cannot be said for all other conductors and we have heard much new music recently selected for practical rather than artistic reasons. Our orchestras are penniless after the war and inflation; they must make concessions or die. In order to produce a fine work like Kaminski's Magnificat (which had a wretched performance, by the way), they must take soloists more heavily endowed with money than voice. Even a famous conductor from Germany, in order to make a Vienna concert possible, must needs include in his program a composition by a local semi-amateur more accustomed to manufacturing shirts than symphonic works, and supporting the latter by revenues drawn from the former. Such things are probably more or less the rule everywhere; but it is the peculiarity of certain Vienna conductors to arrange their programs almost exclusively according to the financial means of their soloists and composers.

## WITTGENSTEIN NOVELTIES

Paul Wittgenstein's first Vienna performance of Richard Strauss' pseudo-piano-concerto, Panathenäen Zug, written for this marvellous one-armed pianist, took place in a recent Philharmonic concert. Opinions, on this occasion, varied neither with regard to Paul Wittgenstein's heroic feat nor to the poor musical material on which it is squandered. Is

Strauss really "written out?" The last fifteen years have given a tentative reply in the affirmative; the Egyptian Helena will decide it definitely, one way or the other.

Wittgenstein has also played the new Piano Quintet written for him by Franz Schmidt, jointly with the Sedlak Winkler Quartet. Schmidt had previously supplied Wittgenstein with a piano concerto in the variation form which is seemingly indispensable to this learned composer. The quintet is again the work of a craftsman who sticks to pure musical forms—absolute music—in opera no less than in the instrumental field. In spite of this burden of learnedness, the Quintet is nowhere dull or academic; Schmidt is too thoroughly a "Musikant" for that, especially in this piece which has both fantasy and virility. It is a worthy addition to the already large Wittgenstein literature for the left hand, with an accompanying apparatus of varying sizes.

## MUSIC OF NATURE—AND THE OPPOSITE

With the Tonkünstler Orchestra, Hans Knappertsbusch produced a symphonic melodrama, Feueridyll, by Hans Oberleithner, illustrative music of the effective sort. Rudolf Nilius, the permanent director of the society, is a habitual novelty-digger, and sometimes a successful one. Eugen Zador's Ten Variations on a Hungarian Folksong proved to be nationally tainted, highly contrasted music. Less contrasted though heavier in weight, was the Danube Symphony by Max Springer, an Austrian counterpart to Smetana's Vltava, sometimes rather broad in proportions, but solid, well-constructed, earnest "nature music" pleasantly trimmed with a near-at-hand quotation from Strauss' Blue Danube Waltz.

In sharp contrast to this music was a symphonic poem entitled Cocaine. Its composer and conductor was Lise (Continued on page 30)

## All-American Grand Opera Company of New York Gives Initial Performance

Lohengrin, in German, Under Direction of Isaac Van Grove, Is Presented With Excellent Cast—Work of Chorus and Orchestra Also Commendable—Audience Most Enthusiastic

A new grand opera company, which gives promise of being an important addition to American operatic activities for Americans, made its bow at the Century Theater on the evening of April 22. It is called the All-American Grand Opera Company of New York, and, unlike some other companies that have used the name "American" in their title, this company appears to be actually All-American, and it is understood that it is the intention of its founders to keep it so. Its object has already been set forth in these columns and is, briefly, to give routine American singers and American conductors the opportunity to perform in opera, and to give American beginners the opportunity to acquire stage and conducting experience.

The opening opera chosen for the introduction of this new company was Lohengrin. It was given in German under the direction of Isaac Van Grove with the following cast: Lohengrin, Orville Harrold; King Henry, Herbert Gould; Telramund, Robert Ringling; The Herald, Carl Rollins; Elsa, Alma Peterson; Ortrud, Marta Wittkowska; the four pages, Louise Osborne, Peggy Perkins, Gwendolyn Fisk and Elise Breuchard. The stage director was Louis Raybaut.

The orchestra was so large that the proscenium boxes had to be used for some of the instruments, and was evidently made up of skilled and routinized players perfectly familiar with the music. Mr. Van Grove, the conductor, brought the best out of it as well as out of the soloists and the chorus, which was likewise obviously made up of routinized professionals.

The performance was, throughout, of a calibre that is altogether rare outside of the Metropolitan or Chicago companies. One perceived that it gave the artists who appeared an opportunity to be heard under auspices that are not often approached in America except by the above companies.

As to the artists, Mr. Harrold is too well known to New York audiences to need an extended introduction to MUSICAL COURIER readers. He sang with the beauty of tone and the fine artistry that he has long since made familiar, and played the part with great dignity, pathos and charm. The Elsa of Alma Peterson was a remarkable achievement, combining singing of striking beauty with a personality notably well suited to

this role. She was an Elsa that held the attention and evidently aroused the interest of the audience. It was her New York debut, and those who heard her must have carried away the impression of a new star in the firmament of opera.

Marta Wittkowska gave the role of Ortrud all of the depth of meaning which Wagner intended for it. She has a voice of great beauty which she controls admirably, instilling into it a wealth of color that tells the story of the emotions of the character with unfailing verity, and her acting indicated that she was fully alive to the possibilities of the role and possessed the technic to make the most of it. She was ably seconded by Robert Ringling as Telramund, and the great scene at the beginning of the second act was raised to gripping heights of passion and emotion. Carl Rollins sang the part of the Herald with the strength of voice that is needed for it, and the four pages were charming in the small parts allotted to them.

The performance was for the benefit of the Intercollegiate Musical Council. There was a large audience, in spite of the terrible weather, a goodly number of people braving the rainstorm to enjoy Wagner's masterpiece, a pleasure that is actually denied most New Yorkers except on rare occasions, owing to the difficulty of getting seats at the Metropolitan. There was long and hearty applause for the individual artists, and evidently for the performance as a whole, including the conductor, who received a generous share of it as he well deserved.

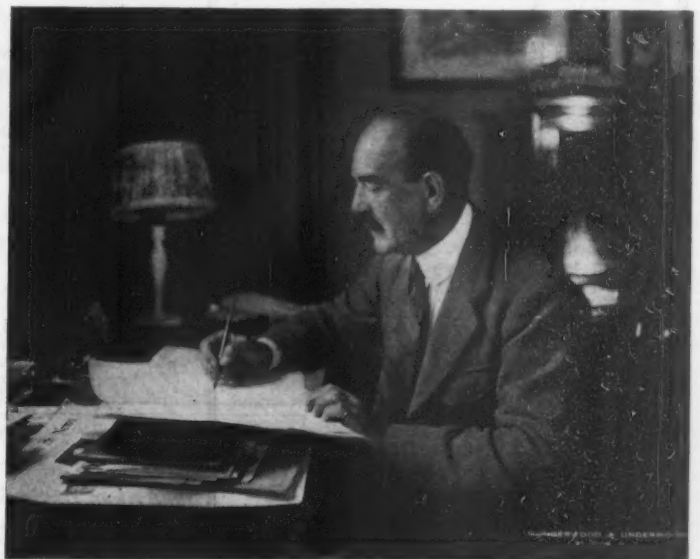
## New Yorkers Cheer Monteux After Stravinsky's Sacre

Leads Philadelphia Orchestra to Triumph in Brilliant Performance

Igor Stravinsky is the musical god of this epoch and Pierre Monteux is indeed his prophet. For it is to the Stravinsky of Le Sacre du Printemps that modern composers owe their greatest debt, and it is Mr. Monteux who has come to be regarded as the most authoritative interpreter of that stupendous work. Its première in Paris, in 1913, was conducted by the great little French leader, as was its first performance in New York when he introduced it here with the Boston Symphony Orchestra in the Spring of 1924. Considered in the light of musical evolution, Le Sacre has manifestly earned an important place among the classics. Any work of art to be great—not to say a landmark—must have originality in the form of new ideas or in novel treatment of old ideas; and it is this quality of originality that Le Sacre possesses in abundance. Certainly the vivid and altogether overwhelming interpretation, in which Mr. Monteux led the Philadelphia Orchestra at the final New York concert of the season in Carnegie Hall on April 17 disclosed its dynamic energy and power, its primitive savagery and mystical tenderness as never before. It was a highly effective demonstration of this conductor's greatness as musician, orchestral leader and artist, and the huge audience cheered him to the echo.

"Other performances became negligible in comparison with this one," wrote Olin Downes in the Times. "No wonder that the gathering remained for a long time in the hall, to cheer and applaud. Probably this strange piece will not sound again as it sounded last night, until Mr. Monteux again plays it." Equally enthusiastic, Lawrence Gilman after referring to Stravinsky as "the most salient, the most obsessing, the most distinguished of contemporary music-makers," epitomized his review of the performance by declaring that Mr. Monteux's interpretation "will long remain a monument to the conductor's authority and skill."

For the sake of the chronicle, be it reported that Le Sacre was preceded at this concert by a spirited reading of Beethoven's Coriolanus overture and a warmly romantic performance of Schumann's fourth symphony. The symphony was played in a manner that made it easy to overlook Schumann's relatively ineffective instrumentation. Its impassioned longing and wistful melancholy, its poetic tenderness and lyric beauty were revealed in moving fashion, Mr. Monteux being recalled again and again after the performance. All in all, it was a concert that will linger long in the memory. J. C.



VICTOR HARRIS,

composer, conductor of the Saint Cecilia Club, member of the American Academy of Teachers of Singing, who sailed for France on the Paris last Saturday to spend a holiday abroad.



Photo by Strauss-Peyton, N. Y.

## RITA BENNECHE

Soprano

AGAIN ACCLAIMED

This Time In Boston

*Boston Herald, April 11, 1928.*

A highly individual singer Miss Benneche showed herself last night. . . . Miss Benneche sang admirably. She has rhythm in her favor, an incisiveness of rhythm that lent an amazing authority to her delivery of Mozart's theme, and, peculiar technique notwithstanding, brilliancy to his florid variations, a hint at the grand air. A touch of the fitting comedy—few sopranos so much as guess at its existence—she had ready for Rossini's cavatina. It was in songs, though, clear of coloratura, that Miss Benneche did her best work. She let her fine rhythmic sense stand her in good stead with Gluck, for whom she had also at hand a sensitiveness to melody beyond the grasp of too many singers. The Russian's song she sang with rare beauty of phrasing, with excellent tone. With tragic power and poetic imagination she made the meaning felt of Maeterlinck's verse, in Fevrier's song. And Bemberg's song she had the good taste—it is rare—not to hurry. She sang, at her best, so well, it is to be hoped Miss Benneche will care to give another recital in Boston.

*Boston Globe, April 11, 1928.*

Miss Benneche's voice is a lyric soprano which has, when at its best, notable purity and beauty of quality. That she has studied long and carefully was evident from the intelligibility of her diction in four languages and from many details of her interpretation.

She pronounced her words clearly enough so that even a mediocre linguist could follow, but there are few in most audiences who can understand French, German and Italian.

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## Richard Strauss Raises Scala Attendance During Toscanini's Absence

Rome's Royal Opera, Prospering—American Soprano Makes Debut in San Remo—Liuzzi's Music a Feature of New Pirandello Play.

MILAN.—Richard Strauss is no stranger to Milan, and that he is very well entrenched in the public good will was amply demonstrated on the first night of *Der Rosenkavalier*. The welcome accorded him was such as to stay proceedings for several minutes. It was an impetus badly needed for the Scala, for since Toscanini has been in America the theater has been none too well filled. After *Der Rosenkavalier* there were performances of *Salome*, and the ballet, *The Legend of Joseph*, new to Milan. This last, however, did not create the impression that was expected; and it was unfortunate, too, that it followed closely on the heels of *Vittadini* and *Adami's Vecchia Milano*, a ballet which is none too popular but which the management seem determined to put on at every opportunity.

Strauss also conducted *Le Nozze di Figaro*, and under his—one might almost say affectionate—baton, the Mozart masterpiece was really made to breathe. The greatest credit is due to Mariano Stabile as Figaro, and to Signora Supercia as Susanna.

*Il Trovatore* was played a number of times, with the French tenor Trantoul, and later, on account of illness, with Merli. The Verdi masterpiece is truly a tremendous opera for all of the principals, and it seemed a pity that Trantoul attempted it in his uncertain state of health. Let it be recorded to his credit, however, that even against such handicaps he demonstrated one of the most efficient heavy tenor voices to be heard at the Scala this year. Galeffi sang a wonderful *Luna*, and Lombardi showed some good vocal qualities as Leonora.

ROME'S ROYAL OPERA  
PROSPERING

The new Royal Opera of Rome still continues to attract splendid houses. Aside from the new opera, *Dafni*, which came up for review in these columns recently, there have been principally repetitions of the operas already noticed, and which consequently do not call for further comment.

It is pleasing to see the large number of minor opera seasons being given in all parts of Italy. Throughout the South there are quite a large number of Americans making their operatic start, and at an early date particular mention will be made of certain of the more promising debutantes.

AN IMPORTANT DEBUT

One of these debuts—an event of genuine importance—has recently taken place at San Remo, where Inez Wilson, better known as Mrs. William H. Hirst of New York, appeared in Mascagni's *Zanetto*. Miss Wilson has for the past five years been studying under Thérèse Arkel of Milan, herself a brilliant dramatic soprano in her day. Inez Wilson is to be numbered among the small and selected band of foreigners against whom it cannot be said that the debut was "bought," for she obviously has started her career on merit. The present writer is still conscious of the thrill of having heard one of those rare voices of natural opulence, perfected by careful technical study and guided by the sensitiveness of a true artistic intelligence.

The opera selected for the debut seemed to be particularly adapted to the special gifts of the singer. The part is for a

lyric soprano, and demands a very considerable degree of interpretative ability. Miss Wilson's voice, by dint of a tonal quality which seemed to soar above the orchestra, created a phenomenal impression on the large audience present, and comparisons made with the finest lyric sopranos in Italy today were overwhelmingly in her favor. It seems quite safe to say that before very long the name of Inez Wilson will be included among the first celebrities of the day.

NEW PIRANDELLO PLAY WITH MUSIC BY LIUZZI

The premiere of the latest work by Italy's foremost dramatist, Luigi Pirandello, at the new Teatro dei Fidenti in Florence, was an event of musical as well as dramatic significance, for an important feature of the production was the incidental music by the well-known Florentine composer, Dr. Fernando Liuzzi. The play, entitled *Lo Scamando*, is a classical pastoral, based on the ancient lore about the sacred river Scamando—a type of subject that is very much in vogue in Italy at the present time.

In writing his incidental pieces, Dr. Liuzzi has reconstructed and developed, in modern idiom, odd fragments of



A SCENE FROM THE SECOND ACT OF LUIGI PIRANDELLO'S PASTORAL COMEDY, SCAMANDO.

to which Fernando Liuzzi wrote the incidental music. The work recently had a great success in Florence. The scenery was designed by Guido Salvini.

second century motives. There is a prelude, a Chorus of the Falling Leaves, for woman's voices, an orchestral description of the rain, some short melodic recitatives sung by the shepherds, a marriage chorus with solo; a nocturne, a dance finale, and a Hymn.

Liuzzi's instrumentation is interesting for its economy of means. He has used the string quartet as a basis and added one only of each of the other instrumental families. Especially effective were the third piece, for muted strings and harp, later augmented by the woodwinds, and the Nocturne. Both of these met with warm expressions of approval; and the composer, in company with the author and the artists, had to acknowledge the audience's thanks.

CHARLES D'IF.

### Concerts at Fontainebleau School

The Fontainebleau School of Music announces the following series of concerts for the season of 1928: June 28, compositions of Max d'Ollone; July 2, compositions of Paul Dukas; 5, Mlle. Cousin, violin, and Pierre Bernac, baritone; 9, compositions of Gustave Samazeuilh; 12, The Kretzky Quartet; 16, compositions of M. Honegger; 19, piano recital, Mlle. Darre; 23, compositions of Blair Fairchild; 26, violin recital, Miguel Candela; 30, piano recital, by Beveridge Webster; August 2, song recital, Mlle. Madeleine Grey; 6, trio: Messrs. Bazelaire, Isnard and Bernard; 9, organ recital, Marcel Dupre; 13, sonata recital: Isidor Philipp, piano, Paul Bazelaire, cello; 20, concert of old music, including parts of *Castor et Pollux* by Rameau, the orchestra, the chorus and the soloists, all students at the school, and conducted by Gerald Reynolds; 23, trio: Mlle. Herrenschildt, Messrs. Bazelaire and Hewitt; 27, Hilda Roosevelt, soprano, and M. Batalla; 30, organ recital, Marcel Dupre; September 3, violin recital, Samuel Duskin; 6, Mlle. Perrin, piano; M. Hewitt, violin; 10, Mme. Wolska, soprano; Marcel Grandjany, harp; 13, concert by members of the organ class; 20, final concert by the American students.

### Arthur Davis Returns from Southern Tour

Arthur Davis, tenor, was one of the soloists to appear with the Fillion Ensemble at Carnegie Hall, Pittsburgh, on April 13, when the first performance in America was given of R. Vaughan Williams' *The Shepherds of the Delectable Mountains*.

Mr. Davis recently came back from a tour of the South which proved so successful that he has been requested to return for further engagements in the early fall. Following

an appearance in Gastonia, N. C., the critic of the *Gazette* declared that Mr. Davis' voice was as clear as a bell, that it was strong and vibrant yet so smooth and melodious that it was always pleasing, and that the notes came forth without any visible effort on his part.

### Schubert's Only Concert Repeated

VIENNA.—The exact program of the only concert that Schubert ever gave was repeated in Vienna, by the Society of the Friends of Music, on March 26, exactly one hundred years after the original performance. It took place in the Grosser Musikvereinssaal and was the first of the innumerable Schubert commemorations which will take place here this year.

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Dear Friends:-

The recent announcement of the organization of the International Opera Bureau, Inc., undoubtedly proved of great interest to you.

The talent which you have worked so diligently with in your studio to bring to a point of perfection will now be given a real opportunity to put the finishing touches to that art, impossible in this country because of lack of facilities. This you will agree is a definite step forward.

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The minute a student lands in Europe under our organization, training will begin. Many hours each day will be devoted to coaching under excellent masters, as well as receiving the actual stage experience which is so necessary for the furtherance of careers.

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If you have pupils ready for European grooming we shall be glad to explain our plan in greater detail. Our brochure will be sent you on request.

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INTERNATIONAL OPERA BUREAU, INC.

P. S. Auditions will be held in New York the week of May the 22nd.  
Applications will be mailed on receipt of request.

## Recent Publications

### Reviews

(G. Schirmer, Inc., New York City)

**Gitanerias; Jurame; Jo No Sé**, songs by Marie Grever, transcribed for violin and piano by Arthur Hartmann. —The songs are all strikingly Spanish, or perhaps Mexican in color, and interesting for their exotic flavor, vigor, and colorful emotion. It is needless to say that the violin transcriptions are done in a masterly manner and are not only grateful for the player but so set as to give the attractive music its full due.

**Winter, a song by Roland Farley**.—The words of this song are by a "fairly good" poet, and the composer has realized the full significance in the musical setting. He has given the music a touch of the olden time without, however, sacrificing or omitting modernisms. The result is highly pleasing and the song will prove to be one that singers will find profitable to add to their programs as a catchy encore. The words, by the way, are by Shakespeare.

**Jacalito, a song by Maria Grever**.—This is a Mexican song with words by the composer and an English translation by Frederick H. Martens. In English the title means My Indian Cottage. The music is typically Mexican or Spanish and will delight those who like music with that sort of flavor in it.

**The Sprightly Drum-Major; The Windmill by the River**, first program pieces for the piano, by Theodora Dutton. —These are tasteful and graceful little pieces, the first a march or dance and the other a melody worked out in pleasing figuration and developed into a really excellent piano study. This is an unusually effective piece of its kind.

**Scherzo Alla Marcia; Reverie**, two piano pieces by Walter Haefliger. —In spite of the high sounding Italian name, the first of these is an ordinary march after the Sousa type, and a very good one at that. It is of moderate difficulty and there is nothing forbidding about it except the name. The Reverie also is a piece in popular style and rather more vigorous than what one would be led to expect from the name. It is the sort of music that young people will like, though it is not intended for small hands, since the right hand has octaves, some of them with chords throughout. The music is frankly of popular style and there is no reason why it should not be popular.

(Dean-Phillips, Chicago)

**The Lord Is Risen Indeed**, a sacred song with violin obligato by Robert W. Allen. —This work is especially

suitable for Easter but is of such a nature that it can be used at other seasons as well. The obligato is excellently made but is not essential to the effectiveness of the music, which is sufficient unto itself, with the finely wrought accompaniment which the composer has made for it. The song opens with an accompanied recitative of a devotional nature as well as melodic beauty. This leads to a change of key and a flowing cantabile built up into a broad dramatic maestoso climax.

### Full Schedule of Vienna's Schubert Festival

VIENNA.—The general director of the Austrian State Theater has now published the full details of Vienna's official Schubert festival. It will begin on Saturday, November 17, and end on November 25. On the opening day there will be a performance of the E-flat Mass under Robert Heger at the Konzerthaus, to be followed on the next day by performances of the German Mass in all the Vienna churches simultaneously. At noon, at the Konzerthaus, the Gloria from the A-flat Mass will be sung, followed by God in Nature, both under Franz Schalk. In the evening the Schubert Bund will have a concert at the Konzerthaus. On Monday morning there will be a celebration at the Schubert monument in the City Park, and in the evening a concert of the Vienna Männergesang Verein at the Konzerthaus (large hall) and a Schubert recital by Richard Mayr (middle hall). Two concerts will be given on Tuesday, the 20th at the Konzerthaus, one an orchestral concert, under Leopold Reichwein, in the large hall, and a chamber concert with the Rosé Quartet and Bachaus in the middle hall. Bachaus' Schubert recital at the Musikvereins Saal and a concert of the Busch Quartet (middle hall of the Konzerthaus) will occupy November 21. On the following day the Staatsoper will give its festival performance, and at the same time Rudolf Serkin and Friedrich Wührer, pianists, will play four-hand Schubert music in the Kleiner Musikvereins Saal, Jacques van Lier, flutist, collaborating. A special performance by members of the State High School for Music (at the Konzerthaus) and a Sonata evening by Adolf Busch (violin) and Rudolf Serkin (piano) are on the schedule for the 23rd. November 24 will see a Philharmonic Concert under Furtwängler in the afternoon (Musikvereinssaal) and in the evening a festival performance, at the Theater an der Wien as well as a joint Schubert recital of Elisabeth Schumann and Hans Duhan, baritone, in the Grosser Musikvereins Saal. On November 25 the festival will close with a performance of the A-flat Mass at the ex-Imperial Chapel, while Furtwängler will at the same time give a morning concert with the Philharmonic Orchestra at the Musikvereins Saal. All during the festival the Municipality of Vienna will hold a big Schubert exposition in the Vienna Fair Palace.

P. B.

### Canton to Hear Ribapierre Quartet

The Ribapierre Quartet of Cleveland, Ohio, composed of Andre de Ribapierre, Charlotte Demuth Williams,

Quincy Porter and Edward Buck, will give a concert in Canton, O., on April 30, before the MacDowell Club. The ensemble will play quartets by Beethoven and Brahms, and Arthur Loesser, pianist, will include three members by Chopin.

### Another Successful John Hutchins Pupil

Opportunity knocks at every man's door at least once some time during his life. How many singers are ready when the big chance finally comes to them? This is the account of a girl who had her "big opportunity" and was prepared.

The life of Gladys Baxter, prima donna of Shubert's successful operetta, Countess Maritza, now playing at the Century Theater, New York, reads like a page from a story book. About a year ago Miss Baxter was playing a minor



GLADYS BAXTER,

prima donna in Countess Maritza now playing at the Century Theater, New York. This successful singer is a pupil of John Hutchins.

part in Cherry Blossoms, another New York musical production. One morning the Shubert office telephoned and asked her if she thought she could sing the title role of Maritza, which was already an established hit playing in New York.

The music is decidedly operatic in style and the part of the Countess Maritza is undoubtedly one of the most difficult roles ever written for a musical comedy prima donna. Miss Baxter told the Shuberts that she thought she could play the part, believing, of course, that she would have at least the customary two or three weeks' rehearsal. However, the office informed her that she must be ready with the part (one of the biggest roles of the current year) in four days. One can well imagine her feeling when she walked out on the Jolson Theater stage just four days later to sing to a packed house among a cast of seasoned artists.

Possessed of splendid histrionic ability and an unusually beautiful voice, Miss Baxter's success was immediate. Her careful vocal preparation had not been time wasted. This charming girl has established an enviable record in singing for a complete year some of the most difficult music written for soprano. The constant wear and tear of many performances has only served to enhance the beauty of her voice. This achievement is all the more remarkable inasmuch as all of her previous roles had been small and inconspicuous.

Broadway is always interested and seeking for new material. Miss Baxter is one of the many artist-pupils of John Hutchins.

### War Veterans Receive Schumann-Heink Estate

At a dinner tendered her by disabled war veterans the day after her recent farewell concert in Minneapolis Mme. Ernestine Schumann-Heink announced that she had presented her estate Grossmont near San Diego, Cal., to "her boys," and that the property had been deeded to Mayor George E. Leach, of Minneapolis, to be used as a home for sick and disabled world-war veterans and their families. "You have honored me by calling me mother," she said. "You honored me by honoring my boy who died on a submarine. He may have killed some American boys with his submarine, but he could not help that. It was war, you know. But you honored him. That is why I give you Grossmont. I love you, that is why I do this. I will love you until the Great Commander calls me."

Grossmont, valued at \$230,000, is near the sea; on the grounds is a thirty-two room house surrounded by orange and lemon groves and a vineyard.

### Margaret Smith in New York Concert

Margaret Smith, soprano and artist-pupil of Hanna Brocks, appeared recently at a matinee of the Metropolitan Theater League at the Waldorf Astoria Hotel, New York. Her singing of a group of arias, consisting of Giordani's Caro mio ben, Mozart's well known Batti Batti, from Don Giovanni, and Puccini's Un bel di, from Madame Butterfly, was greeted enthusiastically by a large audience.

In addition to being a singer of no small ability, Miss Smith is the possessor of a pleasing stage presence. She began her vocal studies with Miss Brocks at the latter's summer class in Bedford, Pa., several years ago and has continued work with her ever since.



## AUGUSTA COTTLOW

### Press comments on artist-pupils:

**Nina Entzminger-Gunin**, who appeared with Ponselle, also came in for her share of admiration for her splendid work. She is a virtuoso of marked ability, and thrilled her audience.

—*Press-Herald*, Portland, Maine.  
**Berthe Rich**: That master-accompanist, Mme. Rich, is more than an accompanist, she is an artist-pianist.—*Herman Devries in Chicago American*.

**Ralph Fortner**: Well-chosen program met with great applause . . . was a delight to the listeners.—*Reporter*, White Plains, N. Y.

Sincere musician of great promise. Fine attack, clarity of tone and phrasing.  
—*Inquirer*, Scarsdale, N. Y.

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—Pittsburgh Sun

## MARIA KURENKO

With her charming personality, dulcet voice, and well studied artistic interpretations, Maria Kurenko gave unusual pleasure in a recital at Town Hall yesterday.

—Richard Stokes, N. Y. Evening World.

In voice, Kurenko is both lyric and coloratura. She touches a top note that is delicious and her middle register is altogether lovely.

—Pittsburgh Post.

This beautiful lady, delightfully at home, possessing a personality that wins at once, is gifted with a lyric and coloratura range of exquisite qualities.

—Charles Isaacson, N. Y. Telegraph.

Madame Kurenko's singing throughout the evening exhibited a notably clear, birdlike quality of tone, and fluent flexibility in coloratura passages.

—Philadelphia Inquirer.

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SEASON 1928-1929 Madame Kurenko  
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## Giannini Makes Brilliant Amsterdam Debut

Zimbalist, Walter Rummel, Levitzki and Schmitz Also Score Success—Bloch's Israel Heard First Time—Schmuller Celebrates Anniversary

AMSTERDAM.—The bright particular star among recent foreign soloists was Dusolina Giannini, who appeared here for the first time at the Concertgebouw, singing under the baton of Willem Mengelberg. She sang Weber's beautiful Ocean aria, from Oberon, with all the dramatic power and the loveliness of tone with which American audiences are familiar. She followed this up with an aria from Tchaikovsky's Jeanne d'Arc, which although perfectly sung failed to charm as a composition. The rather cheap and melodramatic appeal of this music is unworthy of this singer's gifts.

Efrem Zimbalist was the soloist of another Concertgebouw concert. As always, this violinist's tone was big, virile, manly, his qualities many and varied. There were sublime moments—the second part of the Mendelssohn concerto was notable for its deep sentiment. The last movement, however, was a surprise, in so far that it was over before we knew it. He played it at such a terrific speed that the orchestra, trained as it is, had trouble to keep up, and the finely spaced rhythm, which is its charm, was lost in the race. Nevertheless, Zimbalist had a great success. When, after all, has a long and rapid series of notes, failed to impress?

Another soloist whose brilliance was fairly breath-taking, was the American pianist Walter Rummel whose vehicle of expression was the Tchaikovsky concerto. This artist's technical skill, which is beyond all praise, impressed us the most. Mr. Rummel has since appeared in a recital, and although the writer was unable to attend, hearers agree that he made a remarkable impression.

### BLOCH'S ISRAEL HEARD FIRST TIME

Ernest Bloch's Israel Symphony had its first performance here recently, and aroused mixed feelings regarding its value. Needless to say, Mengelberg's concentrated reading helped give his hearers the feeling that the work contains much which is worth while. The Requiem by Rudolph Mengelberg, for baritone and orchestra, was admirably sung by Thomas Denys, to whose rich dark voice the piece is peculiarly suited. The composer, who was present, was given an ovation.

Among the novelties the suite from Kodály's opera, Hary Janos, found great favor. It is original in its orchestration and full of humor. Another suite played recently was that from Franz Schreker's Der Geburtstag der Infantin, last given here in 1923, and we were glad to renew its acquaintance. Although not figuring among the most important works of this talented Austrian, its finely woven colors give it an individual charm which should serve to make it welcome on any program.

### LEVITZKI AND SCHMITZ SCORE

Mischa Levitzki gave a piano recital and deepened the good impression he made when playing with the orchestra. His program, varied though conventional in choice, showed us his versatility, and he astounded us anew with his technique which is balanced by his sound and altogether admirable musicality.

A pianist of an entirely different type is Robert Schmitz, who played the F minor Bach concerto and de Falla's Nights in a Spanish Garden. This artist's musicianship is of the highest and most serious order and his interpretations are characteristic in so far that he gives us the literal content of what he plays rather than the visionary side. The Spanish work with its dreary fantasy was, if anything, too clear and precise, lacking the necessary poetic atmosphere. Mengelberg accompanied in masterly style.

### TWO SINGERS

Ursula van Diemen, the young German lieder singer, appeared in recital with a program comprising old Italian works and songs by Schubert, Brahms and Hugo Wolf. Besides being a joy to look upon, this artist has a beautiful and admirably trained voice. Moreover, she sings with taste and fine feeling and had great success.

An interesting recital was one entirely devoted to Spanish music, given by Joaquin Nin, pianist-composer, and that delightful singer, Vera Janacopulos, who charmed us with her skillful interpretations of de Falla, Turina, Nin, and a group of old lyrics from the seventeenth and eighteenth centuries, arranged for modern use by Nin. Many singers have finer voices than Janacopulos, but the peculiar quality which hers possesses, together with a great personality, enable her to sing music of this character as it should be sung.

### SCHMULLER'S ANNIVERSARY

Amsterdam has just had a small celebration as a forerunner to the greater one (the fortieth anniversary of the

Concertgebouw) that is shortly to follow. This preliminary affair was in honor of Alexander Schmuller, the violinist, who is almost as intimately connected with Amsterdam's musical life as Mengelberg himself. His recent jubilee marked the twenty-fifth year of his professional career and the occasion was one of extraordinary festivity.

Schmuller gave evidence of his high standard by playing first the E major concerto of Bach, and later chamber music (violin concerto) by Paul Hindemith. In the latter piece we had heard him once before, and were glad of the repetition, as this composition surely belongs to the most interesting creations of the present day. Schmuller's success was enormous and after the concert the artist was the recipient of many congratulations. A special committee has been appointed to present him with a gift on behalf of the public, but they have not yet agreed upon what it is to be.

K. S.

### College of Fine Arts Notes

SYRACUSE, N. Y.—The College of Fine Arts, at Syracuse University, has recently placed a number of its graduates in teaching positions, among them Carleton Hickock, teacher of piano at Brenau College, Gainesville, Ga.; Russell White, teacher of piano at Converse College, Spartanburg, S. C.; Stanley Saxton, teacher of piano and organ at Skidmore College, Saratoga Springs, N. Y.; and Margaret Johnson, teacher of voice at the Drew Seminary, Carmel, N. Y.

A new practice pipe organ was installed in the College of Fine Arts building during the Christmas vacation. There



*"May Peterson, soprano, gave one of her too rare recitals at Aeolian Hall. There is charm in her voice and style in her art."*

*The New York Evening World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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are now five pipe organs used for teaching and practice purposes.

Miss Grace Weymer, a pupil of Carlos Salzedo, who is instructor in harp in the College, has played in over forty concerts during the year. This new course, instituted last September, has already attracted a class of twenty students. Miss Weymer presented some of her students in recital during April and will present others during May.

Dean Harold L. Butler and Dr. Jacob Kwalwasser, head of the public school music department, have been re-engaged for the summer session at Columbia University.

Marian Palmer, who was graduated from the College of Fine Arts in 1925, recently made her operatic debut with the Philadelphia Opera Company as Olympia in The Tales of Hoffman. According to the Philadelphia papers, Miss Palmer had an outstanding success. Beginning April 9, Miss Palmer will appear in sixteen performances of Robinhood at the Little Theater in Brooklyn. In eight of the performances, she will sing the part of Maid Marian and in the other eight the part of Annabelle. Miss Palmer is soprano at the Bedford Presbyterian Church in Brooklyn.

Vernon De Tar, who was graduated in 1927, has an organ position in Paterson, N. J. He is studio accompanist for Oscar Saenger, voice teacher, and has played accompani-

ments in recitals for Louise Lerch, of the Metropolitan Opera Company, and Edwin Swain, baritone.

### Rhoda Mintz Presents Pupils in Recital

Rhoda Mintz, teacher of singing of New York, presented six of her pupils in a studio recital on April 1. The usual large and enthusiastic audience attended and voted this another delightful musicale in the series which Mme. Mintz gives during each season. Beginners, as well as advanced students are presented at these recitals in order that poise, confidence and experience may be gained. Those taking part in the April 1 program were: Lillian Flosbach, Dorothy Mintz and Eva Pirundini, sopranos; Nathan Kantor and Milton Yokeman, tenors, and Simeon Sabro, baritone. Vincent Rossitto, violinist, was the assisting artist. Mr. Sabro was appearing at the Capitol Theater, but in order not to disappoint the audience at the studio rushed up between shows in costume and makeup and sang a solo and a duet from Don Giovanni with Miss Flosbach. All of the artists were so well received that it was necessary for each of them to give an encore.

Following the recital the guests were invited to stay for a social hour and refreshments were served. Rosalie Heller Klein, president of the New York Matinee Musicale, was guest of honor.

### Frank van der Stucken's Success in Antwerp

Frank van der Stucken, long known in this country as a conductor and composer, conducted a farewell symphonic concert on March 14 in the hall of the Royal Society of Zoology of Antwerp, Belgium. In addition to Weber's Euryanthe Overture and the fifth symphony of Beethoven Mr. Van der Stucken presented a number of his own compositions, which included a symphonic prologue, Ratcliffe, and Cortège festival for orchestra, and groups of songs for mezzo-soprano and tenor.

After the highly successful concert the Administration of the Royal Society of Zoology reunited a number of prominent people at a reception in honor of Mr. Van der Stucken. Director Dr. L'Hoest addressed the guest of honor in a few well chosen sentences, begging him to reconsider his decision to retire from the concert stage. Harry Tuck Sherman, U. S. vice-consul, representing G. Messerschmid, the American consul, answered Dr. L'Hoest, pointing out that, while Van der Stucken had received his musical education under Peter Benoit at the Flemish conservatory of Antwerp, he was a native American citizen. At the conclusion of the reception the conductor-composer was presented with a bronze medal which had been struck in commemoration of the occasion by the well known sculptor, Florie De Cuyper.

Reviewing the concert, Guy d'Avenel, writing in Le Matin, said:

"The distinguished audience that crowded the large hall gave a festive welcome to the great maestro, who for the last time was to appear at the conductor's desk in the city which he justly considers as the capital of his second native country. For the last time? We doubt it! For his success was so clamorous, his youthfulness still so stunning, his energy so inciting, that it almost seems high treason to art to withdraw from the concert-platform in the fullness of one's strength, talent and glory. The way he conducted the Euryanthe Overture and especially the fifth symphony of the great deaf composer, with that calm mastery, dominating serenity, profound sensibility and personal authority which alone can bring out the full value of Beethoven's art. How he led this grand and pure music with a reposeful vigor and an impressive sobriety, could have served as a lesson and a model. As a composer, Van der Stucken revealed himself to the younger generations only yesterday. It seems unbelievable that his songs, so spontaneous, so impressive, with their expressive Flemish atmosphere and mystic nostalgia, should have been entirely forgotten here. We do not hesitate to proclaim that in their sphere, Bliss, In the Night and Passion are short masterpieces that can be compared with the songs of the greatest masters. The symphonic prologue to Heine's William Ratcliffe has kept a descriptive strength, a colorful savour and a romantic flight, which are significant, when one considers that the work was written in 1879, three years before the first Bayreuth performances and eleven years before the important compositions of Richard Strauss. The Cortège festival is a very decorative and effective orchestral number."

### De Gregorio Pupil Heard

Ethyl June Mendlowitz, artist-pupil of Franco de Gregorio, gave a concert in Keensport, Pa., recently, when one of the daily papers commented as follows: "She possesses a soprano voice of surpassing sweetness and quality. Her numbers were well received and she had to respond to encores. A brilliant future is predicted for this young artist."

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Wed 18 ORANGE		Wed 4 SCHENECTADY		Wed 21	
Thurs 19 SUMMIT		Thurs 5 SPRINGFIELD		Thurs 22	
Fri 21		Fri 6		Fri 23	
Sat 22		Sat 7 N.Y. Town Hall ⑤ aft		Sat 24 N.Y. Town Hall ⑥ aft	
SUN 23 N.Y. Town Hall ① aft		SUN 8		SUN 25	
Mon 24 PHILA		Mon 9 NORFOLK		Mon 26 SWARTHMORE	
Tues 25		Tues 10		Tues 27 BROOKLYN ①	
Wed 26		Wed 11 PLAINFIELD		Wed 28 NEW HAVEN	
Thurs 27 NEW WILMINGTON		Thurs 12 WILKES BARRE		Thurs 29 N.Y. Cooper Union	
Fri 28 PITTSBURGH		Fri 13		Fri 30	
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Tues 2 LANSING		Wed 18			
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Mon 7 EVANSTON		Mon 23 TALLAHASSEE			
Tues 8		Tues 24 NEW ORLEANS			
Wed 9		Wed 25			
Thurs 10 WINNIPEG ①		Thurs 26 HOUSTON			
Fri 11 WINNIPEG ②		Fri 27 DALLAS			
Sat 12		Sat 28			
SUN 13		SUN 29			
Mon 14 WINNIPEG ③		Mon 30 DENTON			
Tues 15		Tues 31			
Wed 16 OMAHA		FEB. 1			
Thurs 17 LINCOLN		Wed 2			
Fri 18		Thurs 3			
Sat 19		Fri 4			
SUN 20 CINCINNATI aft		SUN 5			
Mon 21 DELAWARE		Mon 6 ALBUQUERQUE			
Tues 22 CLEVELAND		Tues 7			
Wed 23 TORONTO		Wed 8			
Thurs 24 WASHINGTON		Thurs 9 TUCSON			
Fri 25 KINGSTON		Fri 10 REDLANDS			
Sat 26		Sat 11 SANTA BARB			
SUN 27		SUN 12 Lincoln's Birthday			
Mon 28		Mon 13 POMONA			
Tues 29		Tues 14			
Wed 30 ERIE		Wed 15			
DEC. 1 JOHNSTN		Thurs 16 PASADENA			
Thurs 2 ITHACA		Fri 17 LONG BEACH			
Fri 3		Sat 18 SAN DIEGO			
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Mon 5		Tues 21 LOS A.			
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## Artists Everywhere

**Anna Case**, soprano, will sing at the Syria Mosque, Pittsburgh, Pa., on April 28, at a concert given under the auspices of the Lions International Radio Broadcast in the interest of the Blind People of America.

**Edna Bishop Daniel** has moved her studios to the Childs Building at 1340 New York Avenue, N. W., Washington, D. C. Mrs. Daniel is conducting a vocal summer school from April to October, at which individual and class instruction are being given. Mrs. Louis C. Wainwright teaches piano, harmony and public school music.

**Clarence Dickinson's** special Easter music at the Brick Church, New York, included unaccompanied Bohemian, Norwegian and Spanish carols, by the choir; Handel's The Trumpet Shall Sound, for bass solo; the same composer's Motet Alleluia, Christ Arisen, for double chorus; Dr. Dickinson's own anthem, Easter Litany, for quartet and chorus, accompanied by trumpets, trombones and tympani; Nagler's Easter, and Liszt's Resurrection. The soloists were Corleen Wells, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Alexander Kisselburgh, bass.

**Doris Doe** was scheduled to sing in Chicago on April 25 and in Omaha, Neb., on April 26.

**Luigi Franchetti**, who gave two New York recitals last month, recently sailed for Europe on the Majestic, accompanied by Mrs. Franchetti. The pianist plans to return to the United States next season after appearing in concerts abroad, especially in his homeland, Italy.

**Katherine Gorin**, composer-pianist, recently gave a recital at Columbia University. Here, again, her facile technique and musicianly interpretations won for her much applause.

**Stuart Gracey** has been engaged as baritone soloist for the performance of Chadwick's Judas Maccabaeus, which will be given on May 11 at the Springfield Music Festival. Included among Mr. Gracey's other spring engagements are appearances in Toronto, Rochester, Syracuse, New York and Newark.

**Louis Graveure's** latest triumph in opera in Germany took place at Elberfeld, where he sang the tenor role in Faust to a great audience at the Municipal Opera House.

**Anna Graham Harris** has been re-engaged to sing for the New Jersey State Federation of Women's Clubs at their annual convention at Atlantic City, N. J., on May 9.

**Eva Whitford Lovette**, mezzo soprano, sang a group of songs on April 15 at the Hamilton Hotel, Washington, D. C. By request, she included Life's Glorious Day by Edward F. Thomas. Mrs. Lovette was accompanied by the orchestra of the hotel.

**James Massell** will present scenes from Carmen, Boheme and Cavalleria Rusticana in the Heckscher Theater, New York, on May 15.

**Luella Melius** appeared on April 11, as soloist in the Stabat Mater, in the Robert Slack Series in Denver, Col., other participants being Florence Lamont Hinman, contralto; Robert H. Edwards, tenor; Edward Wolters, baritone, and the Immaculate Conception Cathedral Male Choir, Rev. Joseph Bosetti conducting. Prior to this, Mme. Melius was heard in a recital of four groups of songs. She scored a double success.

**Hans Merx**, baritone, will be heard on April 30 in a Schubert program at the Provincetown Playhouse, MacDougal street, New York. He is to sing the complete cycle, Die Schoene Muellerin.

The "Most Proficient Negro Choir in America," organized by Wilson Lamb, East Orange vocal teacher, and still under his guidance, recently broadcasted over Station WABC. A varied and unique program was given, consisting of several solos, numbers for quartet, and selections by the entire choir, which consists of about thirty-one mixed voices. Many letters of appreciation were received. Burdette Mason, one of Mr. Lamb's many pupils who are singing professionally, will be heard in a recital at Town Hall on May 9.

**Mieczyslaw Münz** will play for the Birmingham, Ala., Music Teachers' Association on May 6. Later in the same month the pianist will sail for Europe on the S. S. Ile de France.

**Elly Ney** fulfilled her eighty-first concert engagement of the season recently in Buffalo, N. Y., and the following day sailed for Europe to play in Germany and France. At the conclusion of her foreign engagement she will have given over one hundred concerts during the present season.

**Ilza Niernack**, violinist, has included the following among her April engagements: a concert in Charles City, Iowa, April 12, and appearances at the Rotary Conference in Iowa City, April 24 and 25. During May, she will be heard at the Watonye Convention in Charles City.

**Marguerite Potter** announces the annual luncheon of the New York Madrigal Club for April 28. An interesting musical program is planned.

**Helene Romanoff's** pupils will give their annual vocal concert in Steinway Concert Hall, New York, on April 29.

**Anne Roselle**, back in New York fresh from new European successes, is frequently to be found in the studios of William Thorne.

**E. Robert Schmitz** has been as successful during his tour of Holland as he has been in other parts of Europe and in America. The press of Amsterdam and Rotterdam commented on the excellence of his art, called his performances colossal, and spoke of his beautiful and ravishing tone, his varied expression, and the great climaxes he was able to build up. Mr. Schmitz is returning to America in time for his master classes in Denver, Col.

**Michel Scapiro**, violinist, teacher and composer, who played his own Fantasia Slav with signal success recently over Station WJZ, was reengaged by that station for April 17. His next appearance will be announced shortly. Last month, Mr. Scapiro was soloist with the Revellers Quartet; his Serenade, Sakura, and Chiquita were featured at this concert. Many applicants are booking for Michel Scapiro's summer classes, which begin on June 11. A special feature will be his personal instruction of beginners. He is to hold regular summer classes for teachers, general courses and classes repertory.

**John Charles Thomas**, according to a cable received by F. C. Coppicus, the singer's manager, has met with decided success in Rigoletto and Pagliacci, in Brussels. Negotiations are under way for the Mr. Thomas' debut at the forthcoming opera season at Covent Gardens, London. He already has been booked for some of the largest concert courses in America next season, when he is to devote all his time to concert and opera in this country.

**Marie Van Gelder's** vocal pupils will give a concert for the benefit of the Guild of Vocal Teachers Students' Fund, in Birchard Hall, Steinway Building, New York, on April 29.

**Jeannette Vreeland** is now on a solidly booked tour which opened with a recital in Baldwin, Kans., on March 27, and which will extend to May 20. One of the soprano's June engagements is at the Rotary Club convention to be held in Minneapolis, Minn., on June 19, when Miss Vreeland's associate artist will be Paul Althouse.



ELSBETH NOLTE,  
lyric soprano of Hanover, Germany, who recently arrived  
in America for appearances in this country.

### Estelle Liebbling's Studio Activities

The Estelle Liebbling Sextet of Singing Girls was engaged for a six weeks' Stanley Theater tour, which began at the Stanley Theater in Jersey City on April 7. Kitty O'Moore and Patricia O'Connell were heard in a trio at the Strand Theater, New York. Muriel La France, coloratura soprano, is the soloist at the Fox Philadelphia Theater. Jessica Drag-onette was soloist in the concert given by the A. & P. Gypsies at the Lowell Auditorium, Lowell, Mass., on March 30. Karin Colon and Irene Hubert have been engaged by the Shuberts for Artists and Models, which opens in Chicago. Rosemary, coloratura soprano, was the soloist at the Capitol Theater for two weeks, beginning April 9.

Beatrice Belkin, coloratura soprano, was the soloist at the Roxy Theater the week of April 9. John Griffin, tenor, was re-engaged by the Public management for a long tour, starting in Philadelphia. Ann Balthy, coloratura soprano, has been engaged by Ziegfeld to understudy Vivienne Siegel in The Three Musketeers.

### Naegele to Be Soloist with Chicago Symphony

A feature of the May Festival at Mount Vernon, Iowa, will be the solo appearance of Charles Naegele on May 12. The pianist will appear during the part of the program offered by Dr. Stock and the Chicago Symphony. He will play the fifth concerto in F major of Saint-Saëns. Florence Austral will be another soloist.

# CROZIER OZMUN

"A Very Personable Addition to the Singers of Song Who Invade Our Recital Halls"

Comments on New York Debut, March 30, 1928:

Mme. Ozmun's singing demonstrated a genuine gift for song interpretation which was enhanced by a pleasing personality. She disclosed a good natural voice. Her style had animation and she was always able to avoid any impression of monotony. Mme. Ozmun should become a singer successful in any varied list of songs she may choose to attempt. The audience was evidently much interested in the program.—*New York Sun*, March 31, 1928.

Her voice is fresh and of charming quality. She also possesses good taste in program-making.—*New York American*, March 31, 1928.

The singer has a voice of agreeable quality and was cordially received by a friendly audience.—*New York Times*, March 31, 1928.

A very personable addition to the singers of songs who invade our recital halls appeared last night. This lyric newcomer was billed as Mme. Crozier Ozmun. She exhibited a voice naturally of great loveliness. It was also very evident that Mme. Ozmun has considerable ability to establish and maintain a mood. This, together with the beautiful quality of her voice and her natural taste, helped her to the results she sought.—*New York Telegram*, March 31, 1928.

Mme. Ozmun gave a diversified program in Italian, French, German and English and made a very favorable impression on her audience. She has a pretty soprano voice, well handled.—*New York Evening Journal*, March 31, 1928.



Photo by Hall Stearn

Soprano

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## Ohio Music Teachers Meet in Dayton

DAYTON, OHIO.—More than 350 delegates attended the joint convention of the Ohio Music Teachers' Association and the Ohio Federation of Music Clubs in Dayton, April 10-13. Almost simultaneous with the convention program was a festival given April 12-14 by Westminster Choir and choir auxiliary to The Westminster Choir school. This festival was arranged by Mrs. H. E. Talbott and the first two of its concerts were placed on the convention program.

The Westminster Choir, under the direction of John Finley Williamson, presented the first program of the festival series at Runnymede Playhouse, a large private auditorium recently erected on the residence ground of the Talbotts. Edgar Stillman Kelley's Alice in Wonderland was the second presentation of the festival series. Two hundred children, recruited from the junior choirs of Dayton and nearby cities, directed by Westminster Choir students, and the Dayton Civic Orchestra, both under the direction of Mr. Williamson, presented the work. A pantomime, directed by Angela Mae O'Brien of Dayton, depicting the wonders of Wonderland, went on simultaneously with the choral production. Dr. and Mrs. Kelley were in attendance. Nine hundred singers, from adult, high school and junior choirs, auxiliary to The Westminster Choir school, presented the third program of the festival series. So large was the chorus that it was seated in the balcony of Memorial Hall. Mr. Williamson directed from the stage and members of the audience seated in the main auditorium craned their necks upward. There is no hall in Dayton built to accommodate properly so large a chorus. One of the outstanding features of the convention program was a talk by Vladimir Rosing, director of the American Opera Company. His description of what he feels in real art won his audience, and he further outlined what he plans for projecting opera in English upon the American people.

The convention program opened with junior contests in piano, violin and voice. There were more than fifty contestants. The time set was insufficient and it is thought that next year's contests will be conducted simultaneously and not consecutively. Prize winners in the piano classes were: Dorothy Hobley and Ann Berhausen. Medal-winning violinists were: Margaret Henning, Robert Bernstein and Jewell Litz. The gold medal for voice was awarded to Velma Thomas.

The Mothersingers, an organization of one hundred voices from Cincinnati and directed by Will Reeves, was a feature of the first evening's program. The Columbus Women's Music Club chorus, under Charlotte Gaines, and The Dayton Woman's Music Club chorus, directed by Ethel Martin Funkhouser, contributed to this program.

### Frederick Gunster, Tenor

Frederick Gunster, tenor, whose portrait appears on the cover page of this issue, was born in Scranton, Pa., but has resided in New York since entering the musical profession. His earliest ambition was to be a pianist, so, on his tenth birthday, he received his first lesson and diligently pursued his studies through adolescence. Thanks to a thorough training, he has a musical foundation which, in his career as a singer, is of inestimable value.

Upon reaching maturity, his vocal talents received serious expert recognition, with the result that he went to Naples, Italy, for study, later coaching in concert repertory in Munich, and completing his European tuition by specializing in oratorio in London. During his residence abroad he acquired a knowledge of languages, several of which he speaks fluently. Being an assiduous student, he has continued his vocal studies in New York.

His first New York recital was given at Aeolian Hall, in the fall of 1917. Since then he has appeared frequently in recitals and as soloist with most of the leading musical organizations in the metropolis, besides making extensive concert tours throughout the United States. His most recent New York recital was at Town Hall, at the beginning of this season, and was followed by one in Chicago. Both of these recitals evoked most favorable critical comment, the programs being conspicuous for their high musical worth. As a tribute to his singing of the masters, the reviewers singled out particularly the tenor's presentation of Grieg and Schumann. Herbert E. Peyser, in the New York Telegram, wrote: "Grieg, had he heard Mr. Gunster sing the adorable A Vision and that abidingly great lyric, A Swan, might have whispered to the tenor (as Ibsen did to him on first listening to the Peer Gynt music) 'understood.' The last named song was, indeed, a consummate performance, which the audience quickly recognized and vainly tried to recapture. So long as this artist concertizes, the songs of Grieg will not lack their qualified champion." As to his singing of Schumann, Herman Devries, in the Chicago American, said: "Nobody could sing Schumann any better."

Mr. Gunster's concert activities are under the direction of Richard Copley.

### Buffalo Symphony's Success Continues

The Buffalo Symphony Orchestra "continues to hold a firm place in civic musical affairs of the city. Each concert demonstrates the growth and progress, and Mr. Cornelissen was in fine form last evening, giving readings of each orchestral score that were full of life, vigor and colorful beauty." So wrote the critic of the Courier Express after the third concert in Elmwood Music Hall on February 28, at which the Buffalo Choral Club, Arthur King Barnes, baritone, and Mrs. Noel Green assisted.

At its concert on March 22, Earle Laros, pianist-conductor, was guest artist. He was heard in the Rimsky-Korsakoff concerto in C sharp minor, and also conducted the prelude, choral and fugue (Bach-Abert.) Mr. Laros was well received, and according to the Evening News "proved himself a leader of definite musical purpose."

Mr. Cornelissen's own work, Hollandia, according to the

Don Copeland, Dayton organist, and Herman Ostheimer, pianist, presented several duets. The Dayton Civic Orchestra, under Don Bassett, opened the program.

The convention banquet was the outstanding feature of April 11. The toastmaster of the occasion was John A. MacMillan, Dayton manufacturer and backer of many musical enterprises. Arthur E. Morgan, president of Antioch College, was the chief speaker of the evening. Others were Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs; Mrs. F. A. Sieberling of Akron, past president of the National Federation; Mrs. H. Talbott, backer of The Westminster Choir; Mrs. Harry L. Goodbread, president of the Ohio Federation of Women's Clubs; Percy Rector Stephens, voice teacher of New York, and Dr. Otto Mees, president of Capital University, Columbus. Musical features of the evening were a brief group of selections by Daniel Ericourt, pianist, of Paris and Cincinnati, and the Holstein-Hein Trio of Dayton. Herman Rosen, violinist, contributed to the program of April 11 with a morning concert. Charles Demorest, dean of the department of organ at the Chicago Musical College, conducted a table on organ in which he advocated the combination of the straight and unit organ in order that the good points of both might be utilized.

Columbus was chosen as the convention site for next year. Since the Ohio Music Teachers' Association always elects a president from the convention city, Cecil Fanning, baritone, was chosen to that position. Fred C. Mayer, of Columbus, was elected first vice-president, and Mrs. Mabel D. Hopkins second vice-president.

Master classes were conducted by Leon Sametini of the Chicago Musical College, and Percy Rector Stephens, vocal teacher of New York. John Powell, pianist, gave a lecture recital.

At his master class Mr. Stephens departed from the usual method of the master class teacher, which consists in the instruction of a number of voice pupils to demonstrate his methods. Through the use of charts Mr. Stephens illustrated his concept of the anatomy and the physiology of the voice. "Voice anatomy has three distinct fundamental activities," he said, "the act of breathing; sound with its various components, such as the fundamental, overtone and reflex vibrations, and formation of voice, which deals with vowels, consonants and the language." The spine is the most important part of the vocal structure, according to Mr. Stephens, who believes that a correct posture of the spine tends to a proper position of the head and larynx and the correct activity of the tongue and jaw. M. E.

same above mentioned paper "engaged the interest of the audience by its commendable features as a composition and by the generally excellent performance it was given. . . . Composer-conductor and orchestra were vigorously applauded after it."

### Dr. Wollé Gives First Complete American Performance of Bach's Art of Fugue

Lehigh University and Mr. and Mrs. Albert N. Cleaver issued invitations for the first complete American performance of Bach's Art of Fugue by Dr. J. Fred Wollé on the organ in Packer Memorial Church at Bethlehem, Pa., on April 15. As a result, on that afternoon the Chapel was crowded to capacity with local music lovers and many visitors and noted musicians from other cities. The programs distributed to the audience aided in an understanding of the details of the composition, and the chief theme of twelve notes was printed upon them as well as the musical notation of other themes.

The title, Art of Fugue, sounds formidable to those to whom the word "fugue" is forbidding, but to the initiated there is nothing very fearful about the work, except its length. It begins with a simple melody of twelve notes, a restful theme, which is the germ of the entire series of twenty compositions. It is ever present, except in brief interludes, and where the new themes are introduced. As the work progresses, this theme is modified in various ways; sometimes the notes remain identical while the original statement of the melody is rhythmically changed. Again, the melody is transformed by the addition of other notes. In one case there are as many as fifty-four notes. The melody is frequently heard in its direct form, combined with itself, inverted. Sometimes the notes are doubled in value, sometimes halved. The four fugues comprising the first group are simple fugues—that is, fugues with one chief melody. The second group comprises three fugues, by contrary motion. In the third group are four double fugues—that is, fugues with two chief melodies. In the fourth group are the mirror fugues. Here is a fugue followed by a second fugue, which is identical with the first, excepting that all the ascending intervals are descending, and all the descending intervals are ascending, and the parts are interchanged—soprano becomes bass, bass becomes soprano, alto becomes tenor, and tenor becomes alto. The last number of The Art of Fugue was never completed, as Bach was stricken with blindness while in the midst of writing it.

"For nearly two hours the audience listened with rapt attention," said the Bethlehem Globe-Times, in reviewing the concert. "The music stole at times softly through the church and again broke into heroic strains; sometimes it rippled gently and again it poured forth in a flood of sound; sometimes there was simplicity and placidity and again the intricacies of the composition made themselves apparent, the organ lending itself perfectly at all times to the effects Dr. Wollé sought to express."

The impressive program was brought to a close by the Bach Choir singing Bach's chorale prelude, With This Before Thy Throne I Come, which was dictated by the composer upon his death-bed to his son-in-law, Altnikol.

### Yvette Rugel to Debut with Longone's Opera Company

Paul Longone announces that during his coming opera season in Venice, Italy, Yvette Rugel, who is a favorite on the American vaudeville and light opera stage, will make her debut in grand opera.



## DRESDEN GERMANY

### Festival Performances of the State Opera Daily During June, 1928

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Richard Strauss

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"Der Rosenkavalier"

"Die Frau ohne Schatten"

"Intermezzo"

W. A. Mozart

"Die Entführung aus dem Serail"

"Cosi fan tutte"

"Don Giovanni"

C. M. v. Weber

"Der Freischütz"

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## Reports of New York Concerts

### APRIL 17

#### Edna Thomas

Edna Thomas looked every inch "the Lady from Louisiana" when she appeared on the stage, April 17, for her third and last recital of the series at the Edyth Totten Theater. In quaint and charming costumes she was a living picture stepped down from an early Eighteenth Century frame. She gave a program of Negro spirituals and Creole songs of her native state in the appealing, captivating way that has come to be associated with this lovely singer from Dixie.

Introducing each number with a graphic description of its origin or theme, she carried her audience down among the cotton fields, creating an illusion of reality with her primitive naturalness of manner and diction. Clear and bell-like were the tones of her voice, powerful in dramatic moments, carefully restrained in the lullabies so dear to the Negro heart. She pleased her listeners with such old time favorites as He Never Said a Mumbly Word, and Jesus Walked, and kindled enthusiastic response with her Mische Banjo, Solong-adou and Bon Jo.

A group of work and play songs of Virginia, from the collection of Aleta Crump, brought the scheduled program to a conclusion. It was in Miss Thomas' additions, however, that she seemed to please most. Graciously she gave a number of the street cries of New Orleans and Baltimore that are enjoyed by many as the best part of her work. These are not intended for presentation at this concert, but the general disappointment and many requests led the recitalist to revise her program somewhat and to give the audience what it was most anxious to hear. Calls for Carry Me Back to Old Virginny and I'm Goin' to Shout all over God's Heaven were inevitable, of course. At the piano William Reddick supplied able accompaniments.

#### Philadelphia Orchestra

(See story on page 15.)

### APRIL 18

#### Annette Royak

A song recital, in six languages, by Annette Royak, with Leo Braun at the piano, filled Carnegie Chamber Music Hall on April 18, the audience warmly applauding the winsome Russian singer. A voice of power and quality are hers, with high tones of unusual clearness and brilliancy; this was first apparent in Granados' El Mayo Discreto. The German group consisted of three Schubert songs, Fruelingstram being sung with much grace. Gretchen am Spinnrade with dramatic quality, and a winsome closing Heidenroslein; much applause and many recalls followed, with presentation

of flowers. Songs in English included A Bubble, by Leo Braun, a modernistic and brilliant vocal solo, full of effective points. French, Italian and Russian songs closed a delightful program.

#### Mary Lustig

Mary Lustig, presented by Zilpha May Barnes at the Van Dyck on April 18, is a lyric-coloratura soprano of much ability, which she demonstrated in a program of French, German, English and Italian items. The Shadow Song (Dinorah) was quite the climax of her program, with beautiful staccati, trills, and runs, a rousing recall bringing Annie Laurie. A very bright, taking song is Zilpha May Barnes' Daffodils; it was sung with spontaneity, and fine high tones. Christine Sullivan, mezzo-soprano, assisted in songs by Schubert and Thomas, showing a voice of rich quality, warmly expressive. Mrs. Barnes played excellent accompaniments.

#### Gold Medal Winners

Under the auspices of the New York Music Week Association the winners of gold medals in the annual school contests were heard in various ensembles at Carnegie Hall on April 18, the following conductors officiating: Paolo Gallico, Max Bendix, Henry Burck and Dr. T. Tertius Noble. Concertos for four and for three pianos by Bach and Mozart, violin juniors, and sub-juniors (six to ten years old), wood wind, senior pianists, an original composition for clarinet and piano by Valentine Righthand, with an artistic climax furnished by the Choristers of St. Thomas Choir School, all made up the very interesting evening, heard and applauded by a large audience.

### APRIL 19

#### Stojowski-Kochanski

Two polished Polish artists played a too Polish program of violin and piano music at the Town Hall on Thursday evening of last week. The artists were Sigismond Stojowski, pianist, composer and teacher, well known to musical New York, and Paul Kochanski, noted violinist. The program bore the names of Stojowski, Paderewski (sonatas for piano and violin), Szymanowski, Wieniawski and Chopin. These names insured plenty of melody, and interesting workmanship, albeit a surfeit of the plaintive, melancholy atmosphere that pervades the Slavic musical idiom. In that sense, then, the criticism that the program was too Polish.

Mr. Stojowski, in his playing and in his Sonata, lived up to his reputation as a polished and musically pianist and a composer of captivating melodic gifts with the learning which enables him to present his ideas in attractive and interesting form, while eschewing the latter-day obsession of

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trying to do sensationally new things. The Sonata, as played by himself and Mr. Kochanski, was a most agreeable excursion into the domain of chamber music. The same can be said of the similar work by Paderewski—plenty of melody based on Polish folk tunes, skillful treatment, and effective writing for the instruments.

Mr. Kochanski displayed his rich tone and artistic finish in two pieces by Szymanowski and one of Wieniawski's mazurkas, and Mr. Stojowski ended the recital with a couple of Chopin nocturnes and the same composer's C sharp minor scherzo, all given in true Chopin style, with fine nuance and smooth-flowing execution.

#### Haarlem Philharmonic Society

The Haarlem Philharmonic Society's series of musicales for this season, at the Waldorf Astoria Hotel, was brought to a close on April 19 with a joint recital by Elisabeth Rethberg and Richard Crooks. The Metropolitan Opera soprano's part on the program included an aria from Verdi's Masked Ball, songs by Pergolesi, Schubert, Brahms, Griffes and Richard Hageman, as well as an old English number, Phillis Has Such Charming Graces; Mr. Crooks presented, among other things, songs by Massenet (La Reve from that composer's Manon), Gluck, Beethoven, Lehmann, Del Riego and Gartner. For the final number of the morning, the tenor joined with Mme. Rethberg in a most enjoyable performance of the love duet from the first act of Puccini's Madame Butterfly. Both artists were in excellent voice and roused the large audience to hearty applause.

Mme. Rethberg's Am Sonntag Morgen and Madchenfluch by Brahms were things to remember, as was Mr. Crooks' singing of the Massenet aria. In this number the tenor again demonstrated that he is equally at home in the dramatic and light-lyrical.

Kurt Ruhrseitz made a capable accompanist for Mme. Rethberg, and Rudolph Gruen proved the same for Mr. Crooks.

### APRIL 20

#### Hazel Longman

A winsome, sweet-voiced young singer is Hazel Longman, soprano, who was heard in a recital at Steinway Hall last Friday; not only of winning personality, but also of fine vocal and intellectual gifts, with which go refinement and taste, clear diction and poise. She began with Italian songs by the old timers Caldara, Bononcini and Pergolesi, and continued with three Cornelius Lieder: Nachts, Kommt, Wir Wandeln, and Vorabend, ending with Schumann's Volks-

(Continued on page 34)

## NEW YORK

"HIS Chopin selections were played with a delicate finish and a warmth of emotion."—*Evening Post*.

"ONCE more this artist proved himself a convincing master of his instrument, an interpreter who is zealous of the composers' intentions and dedicated with a scholastic seriousness to his own artistic privileges. Whatever he does is worth listening to, for he speaks with authority and singular clearness."—*Herald Tribune*.

"MR. BRACHOCKI revealed himself as an agile technician and possessor of a refined sense of style. He is musically well poised."—*American*.

"WE know few pianists who possess a style more temperate or refined than his, or who succeed better in projecting to an audience a given conception of a musical work. He plays graciously, poetically, and with unfailing reticence."—Edward Cushing, *Brooklyn Daily Eagle*.

"HE has a repertory which happily permits him to go somewhat out of the beaten track of recital programs. He also has technic and a sense of proportion."—Olin Downes, *Times*.

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anistic talent, brilliant yet unobtrusive technical powers, elegance, dignity, simplicity, imagination. It is an experience just to hear him play octaves."—Herman Devries, *Evening American*.

"HE is distinguished by an elegance of thought, an intellectual coolness and by what seems a flawless and resourceful method of workmanship."—Eugene Stinson, *Daily Journal*.

"A PIANIST of excellent technical equipment progressive as to the modern selection of his program and an interpreter who caught the moods and styles of the numbers of his music."—Maurice Rosenfeld, *Daily News*.

"HE played with the impressive manner that comes of well formed and studied opinions."—Edward Moore, *Tribune*.

"BRACHOCKI displayed fluent technical and musical gifts. He discovered much that was interesting in his music."—*Herald Examiner*.



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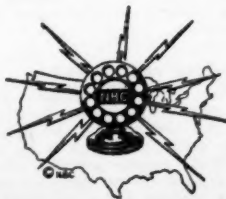
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## Music on the Air

### AGAIN THE PHILHARMONIC

The feature which stands out in our minds as the most valuable offering of the radio this season is the series of concerts by the Philharmonic Orchestra over WOR. The series has been unbroken and thoroughly enjoyable. It has unquestionably brought the very best to be had in orchestral music to the homes of thousands, and presented a list of noteworthy conductors. To have attended such a list of concerts in person would have meant the putting forth of considerable money and those who were privileged to get the music in the outlying districts of New York no doubt realize what a treat they were afforded.

It is with real joy that the public now hears that this same station is broadcasting a series of orchestral concerts by the New York Philharmonic Orchestra which is especially attractive to children. This idea is not new. For several years Ernest Schelling has been conducting regular Saturday morning concerts, and it is he who will lead the men at these concerts. Mr. Schelling has a decided knowledge of the psychology of children. It is to be regretted that at present the radio is not sufficiently developed for vision, as Mr. Schelling has an added appeal in his smile which seems to win the children immediately. Furthermore, he has a countless number of illustrations which he adds to his explanations both instructive and unique.

The concerts are being given through the donation of Mrs. Felix Fuld. This is the first time that the Philharmonic has been heard in Newark and probably in many other places; the concerts are to be given at the Mosque Theater, which was gratuitously furnished for the series. This series has been prepared primarily for students of the seventh and eighth grades as parts of their musical study. The programs are covering a wide range, portraying types and forms of musical compositions ranging from the simple songs to the symphonic forms. There seems hardly any excuse left for children not learning music these days, with this and the Damrosch concerts concentrating on the education of youth.

### ON TURNING THE DIAL

MONDAY, APRIL 16—The absence of Roxy and his Gang was very noticeable, and we waited impatiently for the arrival of the General Motors hour. The Hall Johnson Singers came to us clearly and spiritedly in a group of plantation songs which proved delightful when so properly sung. The Goldman Band further lightened up the program.

TUESDAY, APRIL 17—Ferde Grofe, who is very talented musically and whose recent works are being produced on the air, took up the baton and led a band of jubilating musicians. Mr. Grofe has been attributed with talent coming close to that of Gershwin, but from a standpoint of conductorship his chief asset is vigor. As a creator he is original and fanciful. Even the titles of his compositions denote this. Another tribute to American talent was put forth in the Eveready hour when a group of musicians aired some of their products. This savored strongly of the ordinary "blues."

WEDNESDAY, APRIL 18—Frederick Stock took up the cause of youth in Chicago when about 300 youngsters, from the

age of thirteen to twenty, were gathered together from the various high schools to perform the New World Symphony. The performance was a real tribute not only to Mr. Stock but also to the youth of America, which is undoubtedly learning and appreciating the so-called "good music". The London String Quartet, assisted by James Melton, was heard in the last concert of its present American tour in a program of a very high standard. The charm which envelops these performers is a thing which is only created by the finesse of their playing. Mr. Melton was a notable addition.

THURSDAY, APRIL 19—The combination of Mabel Garrison's voice and the strains of Gershwin's Rhapsody in Blue was a real treat on the Maxwell hour. The more we hear of both Miss Garrison and the Rhapsody the more we like them. On the regular Ampico hour, Theodora Sturkow-Ryder, pianist and composer, gave a satisfactory program which included three charming numbers of her own. These programs have become standards of excellent musical entertainment, and the more we think about it the more convinced we become that the regular weekly programs of the few steady performers on the radio are much more valuable than any attempts at novelty. The New York University progresses in its valuable aid toward the promotion of the understanding of music by its lectures; very valuable was this one given by Charles Haubiel on the Romantic Element in Music. Also noteworthy was Erva Giles' voice on the Dodge hour.

SATURDAY, APRIL 21—This was a day for orchestras. Early in the morning Ernest Schelling led his men in the interest of education in his new series. As usual the concert was replete with the vitality and charm of the conductor. Who but Mr. Schelling would incorporate into a concert "Columbia the Gem of the Ocean," asking everyone to sing, and succeed with it? We have an idea that many listeners joined in. In the afternoon the National Broadcasting Company attempted an orchestral melange which was heralded as the one type of concert to be in keeping with the high standards of the evening performances. It is all a matter of taste, but ours was not particularly favorable to it. From Boston came the strains of the Boston Symphony Orchestra, assisted by the Societe des Instruments Anciens. And a charming program it was, replete with the air of originality.

SUNDAY, APRIL 22—Very delightful was the short concert which Dr. William C. Carl, eminent organist, gave during the early part of the evening. His program numbers were varied in character and fitted extremely well into the short period allotted him. We were particularly fond of Soeur Monique, by the ancient Couperin.

MARGHERITA TIRINDELLI.

### Goldman to Feature Americans

American composers are to be featured this summer at the Goldman Band concerts, among them Mr. Goldman himself, who has composed two new marches: March Electric, dedicated to Edison, and On the Road, dedicated to Sousa. Other American composers to be featured are MacDowell, Nevins, Hadley, Kelley, Skilton, Herbert, DeKoven, Mrs. Beach, Woodman, Hosmer, Lake, Roberts, Rogers, Speaks, Sousa, Shelley and White.

### Anna Fiora Scores at La Scala in Mefistofele

Anna Fiora, soprano, who is well known to New Yorkers as Anna Kousnezoff through her long engagements at the Rivoli and Rialto under the direction of Josiah Zuro and

Hugo Riesenfeld, went to Italy a little more than two years ago for appearances in opera. She made her debut as Santuzza in Cavalleria Rusticana at the popular Teatro Carcano, Milan, and created such an excellent impression that immediately after she was engaged for appearances at Rome, where she sang Leonora in Il Trovatore, and also was heard in Cavalleria Rusticana and Aida. Later she was heard as Leonora in La Forza del Destino at Ravenna, in Il Trovatore at the Teatro Grande of Brescia, Aida at the Sociali di Mantua and Sociali di Como and as Elena in Mefistofele at Bergamo. At the present time, Miss Fiora is fulfilling a five months' engagement at the Teatro La



ANNA FIORA  
As Elena in Mefistofele

Scala in Milan, where her debut as Elena in Mefistofele, under the direction of Arturo Toscanini, was an instantaneous success. Since that time she has been heard in six performances of this opera and has been much admired by both press and public, vocally and artistically, and for her splendid diction and magnetic personality. Anna Fiora is the wife and pupil of the well known vocal teacher, Professor Achille Fioramonti, of the South Western Conservatory of Winfield, Kans.

### Alabama F. of M. C. Convenes in Tuscaloosa

TUSCALOOSA, ALA. The twelfth annual convention of the Alabama Federation of Music Clubs was held in Tuscaloosa, April 10-12, with representatives from many sections of Alabama present, and Alonzo Meek, president, from Selma, as chairman. Reports from standing committees were received, including the program and credential committees, by Emma McCarthy, president of the Birmingham Music Study Club, and Mary Graham, of Selma, respectively. Josef Martin, pianist, displayed splendid musicianship in his recital. The delegates were enthusiastic about his playing. Mary Gillem Tucker, of Chattanooga, reader and interpreter, also pleased. The outstanding artist concert of the convention was the song recital by Charles Hackett, of the Chicago Civic Opera Company. Musical numbers featuring the general sessions were songs by Mrs. Thomas F. Opie, soprano, with Mrs. E. T. Rice at the piano; and Mrs. Richard Clark Foster, soprano, with Susie Williford accompanying; Leta Hendricks, violinist, with Mildred Basenberg at the piano; Mrs. George Carter, soprano, accompanied by Alonzo Meek. The Girls' Chorus of the Tuscaloosa High School was heard in several choral numbers, directed by Mrs. Lee McMillan. The Juvenile Rhythmic Orchestra, directed by Lee Woodson, gave several numbers. Frances Bates, contralto, was presented in recital, with Mrs. W. W. Harper and Lydia Roberts at the piano. The singing of the University of Alabama Glee Club, under the direction of Tom Garner, was an interesting feature. The State Chorus, under Jesse B. Thomas, gave a concert. The musical ritual was led by the singing delegates, with Mrs. Alston Maxwell at the piano. Senior prizes for composition were presented by Mrs. Wade Carlisle. The piano prize fell to Ruth Murphree. The prize for song went to Eugene Putnam, director of music at Judson College; this was sung by Ruth Morgan. Winners in the State Student Contest were: piano, junior—Harriet Irwin; violin, junior—Linnie Burnett; tenor—Mose Smith; piano, senior—Dorothy Butterly; violin, senior—Mandell Burkett. Prizes in the Junior composition contest were awarded to Rosa Searcy and Lillian Adele Curry. A. G.

### Summer School at Peabody Conservatory

Otto Ortmann, director of the Peabody Conservatory, announces that the seventeenth session of the summer school will be held from June 25 to August 4. As usual, it will be conducted in conjunction with the summer school of the Johns Hopkins University, thus making it possible for students at either school to take supplementary studies at the other. By means of this cooperation certain courses taken in the conservatory will be accepted by the university as electives for candidates for the degree of bachelor of science. Dr. Edward F. Buchner will conduct the university school and Frederick R. Huber the one at the conservatory. The staff of the latter will consist of members of the winter faculty and instructors of the preparatory department. The piano department will include Pasquale Tallarico, Austin Conradi, Virginia Blackhead, Carlotta Heller, Mabel Thomas, and Mrs. Lubov Breit Keefe. Margaret Rabold will have charge of the vocal department. The violin department will be conducted by J. C. Van Hulsteyn and Frank Gittelsohn, and the organ department by Louis Robert. In addition, the summer school will offer courses in harmony and composition by Howard R. Thatcher, a course in interpretation by Mr. Conradi, and courses in ear training and accompanying by the Misses Blackhead and Thomas. The former will also conduct a teachers' training course and a course in appreciation of music.

### Marion McAfee in London

In London, Marion McAfee, American soprano, was met with the same success that was hers during her lengthy stay in Paris. The recent recital she gave at the American Women's Club, in London, with Cyril Scott at the piano, proved another triumph for the popular soprano, who will shortly return to her native land for an extensive concert tour. On March 29, Miss McAfee and Cyril Scott were heard to advantage at the Grotian Hall (the old Steinway), and again won the full approval of the listeners.

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## Hulda Lashanska

"Hulda Lashanska, an artist honored in her own city, returned to the concert stage at Carnegie Hall last evening, welcomed by a crowded house, the applause being constantly renewed in a wave-like tumult of approbation. Because of a series of bereavements, the singer had postponed her return last year and had cancelled the wider tour then planned for her. She came back in radiant form, with the well-remembered Sembrich footlights at her feet and Frank La Forge accompanying her at a piano soon overflowing with flowers."—*New York Times*, Nov. 15, 1927.

"Clear of voice and true of tone, Hulda Lashanska returned to the concert stage of Carnegie Hall last night. It was the first metropolitan appearance of the gifted soprano here in two years. That her admirers were as legion as ever and appreciative of her art received its proof in the ovation which they accorded her in an interesting program."—*New York Evening Post*, Nov. 15, 1927.

"A voice like Mme. Lashanska's is a rarity in these days of vocal stridency and operatic heroics. It is vibrant, with no suggestion of shrillness. In fact, it is most beautiful in its highest register, which has a velvety quality. But its most ingratiating feature is the feeling of intimacy it imparts to the listener, so that one is always conscious that the voice is the expression of a charming woman and not a disembodied singing organ. Mme. Lashanska does somehow give the impression of being herself concerned in the emotions of the music she sings."—*New York World*, Nov. 15, 1927.

"Mme. Lashanska's voice has gained in volume since she was last heard here a few years ago, but retains its pure, fresh, and mellow quality. . . . A large audience made no effort to restrain its enthusiasm to which it was so easily and so worthily aroused."—*Philadelphia Bulletin*, Dec. 1, 1927.

"Hulda Lashanska has achieved a fine artistry in one of the fine arts—that of recital-giving. A program rich in content and finished in execution . . . beautifully intelligible on account of her impeccable diction."—*Philadelphia Public Ledger*, Dec. 1, 1927.

"She comes upon the stage as a well-bred woman of the world, so dressed, so mannered, patronizing neither audience nor music. She expressed no 'personality' save through her singing. She accounts hearers as at once with her in regard for the arts of song and composer and singer, exemplifying them."—*Boston Transcript*.

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## W. F. Hofmann Conducts French Program at People's Symphony Concert in Boston

### Kochanski Soloist with Boston Symphony—Interesting Recital Programs

BOSTON.—William F. Hofmann, conductor of the People's Symphony Orchestra, has been giving the patrons of that organization uncommonly interesting concerts, thanks to his catholic taste in music and to his discrimination as a leader. Thus, his nineteenth program was drawn altogether from French music and comprised Thomas' spirited overture to *Mignon*; Debussy's exquisite and ever-welcome prelude to *The Afternoon of a Faun*; Saint-Saens' third symphony, in C minor, with the important organ part admirably played by the skilful Mr. Castillo; and Bizet's charming suite, *L'Arlésienne*. The orchestra played this music in a manner that reflected agreeably on Mr. Hofmann's skill and taste as a conductor. Indeed, there was quite an ovation after his admirable reading of Thomas' overture. A feature of the program was the altogether effective performance of Saint-Saens' sonorous symphony. Messrs. Hofmann and Castillo were recalled again and again.

#### JULIA WARNER AND WILHELMINA JOHANSEN

An uncommonly fine debutant recital was given at Steinert Hall by Julia Warner and Wilhelmina Andrea Johansen, sopranos, with the tasteful and altogether helpful accompaniments of Carl Lamson. Miss Warner's songs were drawn from Pergolesi, Widor, Lalo, Fourdrain, Schumann, Wagner, Grieg, Brahms, Rachmaninoff, MacDowell and Moussorgsky; Miss Johansen's contribution included pieces by Schumann, Schubert, Brahms, Wolf, Josten and Carpenter, and a group of Norwegian songs. Together they sang numbers by Caracciolo, Humperdinck and Puccini. These singers are endowed with agreeable voices which they use with distinction and musical feeling. Their singing, moreover, is generally of an expressive, charming nature. Miss Warner and Miss Johansen were vigorously applauded.

#### RATA PRÉSENT

Rata Présent, pianist, gave a Jordan Hall recital in which she confirmed and strengthened the excellent impression that she had made the previous Sunday afternoon when she played the F minor concerto of Chopin with the People's Symphony Orchestra. Miss Présent gave a pleasurable exhibition of her abilities in a well-varied program that included the prelude and fugue in B flat minor of Bach; Beethoven's sonata, op. 11; five preludes, a study and a ballad out of Chopin, and pieces by Stravinsky, Ravel, Albeniz and Medtner. This young pianist has an admirable command of technic and tone, an innate instinct for the melodic line, and phrases with a sensitive regard for musical structure. Warmth and imagination contribute in no small measure to the pleasure afforded by her playing. Miss Présent duplicated the success that she had had with the People's Symphony Orchestra, being recalled many times.

#### RACHMANINOFF

Serge Rachmaninoff, pianist, gave a second Sunday afternoon recital at Symphony Hall, playing Busoni's transcrip-

tions of two organ choral preludes from Bach, a prelude and fugue from Taneieff, sonatas by Medtner and Scriabin, and pieces by Chopin, Rachmaninoff and Liszt. An audience of good size welcomed the impressive Slav with the customary awe and enthusiasm.

#### OLGA AVIERINO

Olga Avierino gave a Tuesday evening recital in Jordan Hall that yielded uncommon pleasure to a friendly audience of good size. She proved herself an expressive singer of agreeable voice, skill, with the ability to sense and communicate the dramatic import of text and music. Her highly interesting program comprised the twenty-third psalm of Liszt, five songs of Wagner, three thirteenth century songs arranged by Casella, Ravel's Madagascan songs for voice, flute, cello and piano, two pieces from the Songs and Dances of Death by Moussorgsky, two Chinese tone poems by Carpenter, three pieces by Tchaikowsky, and two by Rachmaninoff. Her audience applauded her vigorously throughout the evening. Mme. Avierino also enjoyed a success when she appeared in Steinert Hall in a concert of miscellaneous music played by Messrs. Avierino, Bernard, Droeghmans, Lemaire, J. and B. Zighera and Marjollet, of the Boston Symphony Orchestra. The program included Bach's Brandenburg concerto No. 6, sonata for piano and viola de gamba, and Chaconne, arranged for viola; airs and songs by Tchaikowsky, Arensky and Rachmaninoff, sung by Mme. Avierino, and a group of viola pieces by Tchaikowsky, Rachmaninoff, Glazounoff and Arensky, played by the skilful Mr. Avierino of the viola section of the Symphony Orchestra.

#### CARMELA IPPOLITO

Carmela Ippolito, violinist, gave a recital in Jordan Hall with the altogether competent assistance of Nicholas Slonimsky at the piano. Miss Ippolito played with her customary rich tone, technical dexterity and solid musicianship, an unbackneyed program that included old Italian pieces of Veracini, Sammartini and Vitali; Arthur Honegger's first sonata for violin and piano, which proved characteristically inventive, spontaneous and ardent music, and pieces labeled Ketten-Loeffler, Bach-Wilhelmj, and Vieuxtemps. Miss Ippolito was warmly applauded by an appreciative audience.

#### KOCHANSKI SOLOIST WITH SYMPHONY

Paul Kochanski, violinist, played Bach's A minor concerto and Ravel's colorful and brilliantly written Tzigane for violin and orchestra when he appeared as soloist with the Boston Symphony Orchestra at the twenty-first pair of regular concerts. Mr. Kochanski played with his customary technical ease, fine sense of style, and poetic imagination, winning a richly-merited success.

One of the features of this concert was the first performance of a new symphony by Edward Burlingame Hill, from

the music department of Harvard University. This composition of Prof. Hill is written with that admirable craftsmanship and fancy which have always characterized his scores. To these qualities, however, he has now added a verve and buoyancy which give this most recent music from his pen a delightfully incisive quality. Mr. Koussevitzky, as usual, had spared no pains in the preparation of this piece for performance and it was beautifully played. The audience received it with enthusiasm and Prof. Hill, who was present, was obliged to come to the platform several times to acknowledge the applause. The program was brought to a close with stirring performances of the prelude and Liebestod from Tristan and of the prelude to Die Meistersinger.

#### LUCIE STERN

Lucie Stern, fourteen-year-old pianist, pupil of Josef Hofmann, made her Boston debut in a Thursday evening recital at Jordan Hall, under the auspices of the Curtis Institute of Music. Her exacting program was well designed to demonstrate her extraordinary abilities. Opening with the Prelude, Choral and Fugue of Cesar Franck, this fearless young lady proceeded calmly to Beethoven's sonata, op. 111, and a group of four pieces out of Chopin. Then followed a lighter miscellany from Chasins, Dvorsky, Stravinsky and Liszt, not forgetting a well-written Slavonic Air of her own. Miss Stern's playing was a revelation, even in these days when, as Goethe once observed, talent runs in the streets. She has already achieved a technical mastery of the piano that is amazing. Tonal beauty and power, moreover, are at her command; genuine musical feeling is evidently intuitive in her case. More astonishing in a child of her tender years is the poetic imagination with which she invests her interpretations. That does not mean that she exhausted the emotional possibilities of the works by Franck and Beethoven which were on her program: one could hardly expect such a consummation in a girl of fourteen. It does mean that her playing, unlike that of most prodigies, is not the functioning of an automaton, but the mirroring of a poetic nature that bids fair to blossom into an artist of very great powers.

J. C.

#### Saminsky Sails

Lazare Saminsky sailed on the Majestic, April 21, to conduct concerts in Berlin at the invitation of the German Section of the International Society for Contemporary Music, in Paris for the Philharmonic, and in Milan for the Societa del Quattro, the oldest musical society in Italy. He will conduct at these concerts Schoenberg's Chamber Symphony, Carl Ruggles' Men and Mountains, Alexander Krein's Rose and the Cross, Frederick Jacobi's Nocturne, Milhaud's Serenade, Bernard Roger's Soliloquy, and his own new work, Venice, after a poem by Browning. In Paris and Rome he will give lecture recitals devoted to Race and Revolution in Modern Music, and at these a sonata by Mark Blitzstein of Philadelphia, and songs by Marion Bauer, Carpenter, A. Walter Kramer and Deems Taylor. He will devote the rest of the summer to work on his new orchestral piece and a new stage composition, returning to New York in September to resume his duties as a director of the League of Composers and of the Emanu-El Choir.

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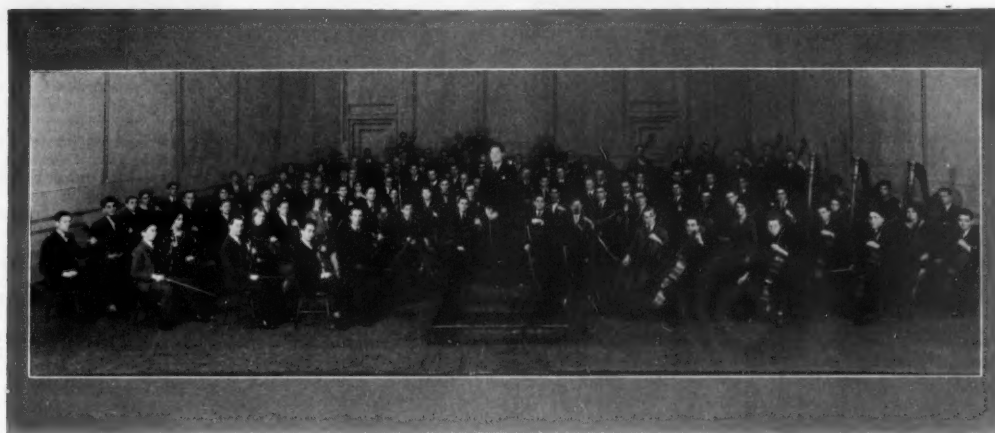
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"The orchestra played with astonishing perfection of technique and beauty of tone, great dynamic detail, excellent rhythmic feeling and a youthful enthusiasm and intensity seldom found in professional players. Dr. Artur Rodzinski conducted the concert, the result of which showed the careful and systematic training which he had given its members."—*Philadelphia Public Ledger*, Dec. 22, 1927.

"The orchestra gave the four movements of the 'New World' Symphony in a beautiful and finished manner. The various instruments are well balanced and play without undue emphasis on any part. The harmonious effect and beautiful phrasing was due very largely to the conductor's strength and interpretative skill."—*Philadelphia Record*, Feb. 23, 1928.

"The orchestral program was one which holds much of difficulty for the embryonic concert artist. Dr. Rodzinski had his players well in hand and they responded with all the verve of seasoned musicians."—*Philadelphia Inquirer*, Feb. 23, 1928.

Dr. Artur Rodzinski is conductor of the Students' Orchestra and instructor of Orchestra Classes at The Curtis Institute of Music. The instructors of orchestral instruments are solo players of these instruments in the Philadelphia Orchestra.

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"A soprano voice of true lyric beauty, clear and of appealing texture."—*Cleveland Plain Dealer.*

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## Foreign News in Brief

### HANNOVER HAS SERIES OF OPERATIC PREMIÈRES

HANNOVER.—The local Municipal Opera, which recently produced Hugo Röhr's *Coeur Dame* for the first time, is now preparing the rare event of two premières on two successive days. First comes *Baby in the Bar*, the one act ballet by Wilhelm Grosz, with Yvonne Georgi and Harald Kreutzberg (who visited New York with Reinhardt) in the leading roles. It will be produced jointly with Four Dance Pieces by Egon Wellesz, and *The Strange House*, a ballet by Paul Hindemith with music written for a mechanical organ. On the following evening Hannover will hear *Beatrys*, an opera by Ignaz Lilién, the Polish composer. It will be under the direction of Rudolf Krasselt. S.

### RUDOLF SERKIN'S SCHUBERT SERIES IN HEIDELBERG

BERLIN.—Rudolf Serkin, well-known German pianist, has been invited to give a series of five Schubert concerts within ten weeks in Heidelberg this summer. His programs will include twelve sonatas, eight impromptus and six Moments Musicaux. T.

### CZECH GOVERNMENT COLLECTS NATIONAL SONGS

PRAGUE.—At the suggestion of Leos Janacek, the veteran Czech composer, the Czechoslovak government has donated \$1600 towards the collection and publication of Czech and German folksongs of Czechoslovak origin. An annual subsidy of \$700 has been appropriated for the continuation of the series. P.

### WELLESZ'S NEW OPERA HAS PREMIERE

STUTTGART.—Egon Wellesz's new opera, *Scherz, List und Rache*, had a successful world premiere at Stuttgart. It is after Goethe's play of the same title and in two acts. The piece is in the manner of a commedia dell'arte—for three acting characters and a chamber orchestra—and contains an immensely difficult, though very grateful coloratura role. The performance at Stuttgart, under Carl Leonhardt and stage director Harry Stangenberg, was remarkable and brought great success to the author who was present. Wellesz's *Persian Ballet*, seen at Donaueschingen a few years ago, concluded the evening. R. P.

### WARSAW HEARS ROZYCKI'S NEW OPERA

WARSAW.—Casanova, the new opera by Ludomir Rozycki, has just had its first performance anywhere at the National Opera here. It is a comic opera in the style of an "opera buffa," a kaleidoscopic view of the famous adventurer's tempestuous life. The scenes are laid in Venice, Warsaw and elsewhere; Casanova is seen falling asleep and episodes from his career pass before our eyes. Director Emil Mlynarski conducted, Drabik designed the beautiful scenery and tenor Dygas and Olga Olgina shared the vocal honors. The premiere was given before a distinguished audience and was received with much applause. R. P.

### A BALLET WITH DIALOGUE

BUDAPEST.—The innovation of a ballet with spoken dialogue is introduced by Stefan Gajari. The piece, entitled *His Highness Marries*, is after a libretto by Frederick Ferenczy and is scheduled for production at the Royal Opera here late in the season. R. P.

### LAMOND TO SETTLE IN DRESDEN

DRESDEN.—Frederic Lamond, pianist, has accepted a master class at the Pädagogium der Tonkunst, of this city, and begins his activities with this institute at once. R. P.

### SALZBURG FESTIVAL DETAILS

SALZBURG.—The Festival Society has issued detailed plans for the 1928 summer festival. The operatic program includes *Fidelio*, *Così fan tutte* and *The Magic Flute*, sung by the Vienna Staatsoper company, the latter with the setting and costumes now being made for Bruno Walter's Paris performances, by Prof. Oscar Straud. There will be five concerts by the Vienna Philharmonic Orchestra, between August 19 and 29. Franz Schalk will conduct Schubert's *E flat Mass* and Beethoven's ninth symphony and Bruno Walter a Mozart concert and Mahler's *Song of the Earth*. Reinhardt will produce Schiller's *The Robbers* and possibly Shakespeare's *A Winter's Tale*, at the Festival Theater; the inevitable *Everyman* will be given in front of the cathedral and Goethe's *Iphigenia in Tauris* as well as Hofmannsthal's *The Difficult One* will be produced at the Municipal Theater. There will also be the annual Mozart Serenade in the open, under the direction of Bernhard Baumgartner. B.

### Vienna

(Continued from page 15)

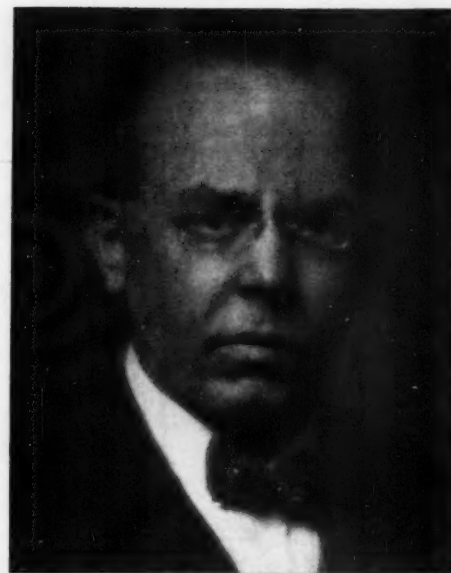
Maria Mayer, a charming young society lady who pursues morbid visions with a grim determination; and her friends, who filled the hall, were visibly enthralled by the wickedness of the subject and its jazzi spiced execution. Miss Mayer's talent will profit from further study as a conductor, and from occupation with less attenuated musical programs. Her use of popular jazz instruments together with an obsolete form of program music revealed her mistaken conception of modernism. And, anyway, why be modern and wicked at all costs?

### HEGER'S GREAT EVENING

Robert Heger, with his performance of his own big oratoria, *A Song of Peace*, was an impressive spectacle as a composer whose every bar of music reflects his own noble qualities. Heger, the earnest, unerringly idealistic musician, Heger the cultured, intellectual man, and Heger, the strong, steadfast personality who remains unshaken by the strife and the slogans of the day—all that is embodied in this oratorio. It is splendidly constructed and holds attention from beginning to end. Vienna took this opportunity to thank Heger for the noble work that he has done here in the cause of music. Choir and soloists (Louise Willer and Richard Mayr excelling among them) joined in the ovations of the public.

### A NEW RUSSIAN CONDUCTOR

Nikolai Malko, the conductor of the Leningrad Philharmonic, and a celebrity in his own country, recently appeared for the first time here and achieved a sensational success. After the first number on his program, Miasowsky's Fifth



PROF. NIKOLAI MALKO.

conductor of the Leningrad Philharmonic Orchestra. The eminent Russian conductor stirred Vienna at his first guest appearance there.

Symphony, he was "made" as far as Vienna is concerned; and before he began the next work he had an official offer in his pockets to conduct a number of next year's Tonkünstler concerts here.

Such things, as a rule, happen in dime novels and in press agents' stories, but rarely in real life. When they happen in reality, one may be sure that it is an exceptional case. Malko, in fact, is an exception; a really great conductor, yet a conductor without pose. He directs from memory not for effect but because he carries his music in him. He is a Mottl pupil, it is said; but if comparisons are allowed, we would more readily think of Nikisch. Malko has the same fascination for his men and for his hearers, even without the aid of the famous curl. He neither looks "interesting" nor affects a romantic air. It is probably a question of race; he is a Slav musician, brimful of music and pouring it out in the most natural, unaffected way. One of the few great conductors of our time. Vienna was quick to acknowledge him as such; and Leopold Stokowski, quicker still, already has him on his list—according to rumor—as guest conductor for Philadelphia. If so, congratulations to all concerned! PAUL BECHERT.

## JOHN DOANE

### The Art of Singing

Seven years of study with his own voice, fifteen years of coaching prominent artists and the astonishing effect on a voice of a few common sense suggestions have convinced him that there is no so called "method" in vocal instruction.

Mr. Doane is en route to Europe for a five months sojourn in Paris, London and Berlin, where he knows a few eminent vocal masters who have many valuable ideas, and he will remain with these teachers until he masters their salient points. When he returns to New York, he will be ready to convey to students the benefit of his post-graduate series of conferences with Europe's best musicians. Mr. Doane desires his pupils to keep pace with him in becoming acquainted with the newer developments in the modern study of vocal problems.

Singing in all of its phases—production; complete preparation for concert, oratorio and opera; diction in English, French, German and Italian; Program-making, Style and Interpretation.

Remember—no "method,"—each voice a completely individual problem.

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# Michigan State Institute of Music and Allied Arts Opens in Lansing With Lewis Richards as Director

Fred Killeen Appointed Associate Director—The New Institute is the Result of the Pooling of the Music Department of the Michigan State College and the Lansing Conservatory—Notable Faculty of Teachers Includes Louis Graveure, Arthur Farwell, Michael Press and Philipp Abbas—Schumann-Heink to Hold Master Classes—Institute Authorized to Grant Degrees

Michigan, long renowned for its romantic history, its copper mines, productive farms and automobiles (especially the one you know out of whom "Henry" made a lady)—Michigan is going musical. The latest and strongest evidence is the formation of the Michigan State Institute of Music and Allied Arts which took place late in February at Lansing, the capital of the state, where the music department of Michigan State College, located at East Lansing, and the Lansing Conservatory of Music pooled their resources.



(© Underwood and Underwood)  
**LEWIS RICHARDS**  
Director of the Michigan State Institute of Music and Allied Arts.

Russian violinist and conductor; and Philipp Abbas, cellist, heading the list.

A group of Lansing men prominent and active in the business world who have directed affairs at the Conservatory will be the Board of Directors for the new institute. They are: Don E. Bates, Fred E. Mills, C. E. Bement, A. B. C. Hardy, Spencer Kelley, Homer Heidt, James Carey, Col. Fred Shubel, Bruce Anderson and Charles Ecker. With them eleven others will serve who will be named by the State Board of Agriculture.

R. E. Olds, chairman of the Advisory Board of the Conservatory, will act as chairman of a Board of Governors which will be composed of prominent citizens of East Lansing and Lansing (the cities are three miles apart), Jacob Schepers, treasurer of Michigan State College, who is acting under bond of \$50,000, will be the treasurer.

With two elements of success assured, qualified leaders on the faculty and directing board, the question of cost naturally arises. The answer is very little both to student and taxpayers. The latter have not been asked for anything additional to the sum already appropriated for music at the State College, and students regularly enrolled at the college who can pass the entrance examinations in any phase of musical art will receive their instruction entirely free of charge. Furthermore, if they are not able at first to pass the examinations they will pay but a very small fee for instruction until they can.

Students who are not regularly matriculated students at Michigan State College will pay a fee commensurate with the artists with whom they are studying, but this fee will be very much lower than that necessary should they be studying with these same artists either in their private studios in New York or any great music center, or if they were allied with any of the famous American schools of music.

**MME. ERNESTINE SCHUMANN-HEINK,**  
Who will conduct master classes at the Institute.

The Institute can grant degrees in music, being authorized by the state of Michigan to do so, and these will be awarded to all students who successfully comply with the requirements and scholarships. The whole scheme of financing the school and making its resources available to students at such a low cost makes this institute unique in this country and comparable only to those foreign institutions heavily endowed by government funds.

#### PROVISION MADE FOR EARNINGS

While the backers of the Institute are prepared to be

By Theresa Shier

philanthropists, it is not anticipated that the institution will fail to make money. In fact, already a provision has been made for its earnings, which will not go to enrich any corporation or group but will be used for the furtherance of cultural life in the community.

"This provision," Lewis Richards pointed out when the plan was made known, "enables us to do anything along art lines. We might establish a small art gallery, believing that young musicians and the community at large need the stimulus of beautiful pictures. And always we will stand ready to help the gifted musician whose resources are not large."

#### INSTITUTE NOT ON A STRICTLY CONSERVATORY BASIS

From the interest already shown in this new music center it is anticipated, Mr. Richards says, that there will be many people who will donate perhaps to a scholarship fund, and it is one aim of the Institute to connect up people who will finance, develop and stand by the musical talent that comes to its doors. "You can see," declared Mr. Richards, "that the institution will not be on a strictly conservatory basis with the necessity of grinding out a certain number of more or less finished products each year."

#### PUBLICITY GAINED THROUGH RICHARDS AND GRAVEURE

The Institute has already had much publicity. Lewis Richards on his concert tours (he retains his position as director only with the understanding that he will be free to play the harpsichord and piano on tour) has met with much enthusiasm from musicians who realize what such an institution can do for musical art in America.

Then Graveure inadvertently brought the Institute into the limelight by his metamorphosis from bearded baritone to slightly bearded tenor, the success of which was broadcast to every corner of the world. So close on the heels of the announcement that he was to head the vocal department in the Institute did the change take place that Michigan newspapers carrying an account of his acceptance of the position in one edition were behind the times in the next when they followed with a bearded portrait.

Lewis Richards is the dynamo who has converted a lot of willingness and energy lying around loose into musical channels. Things began to move musically the day he stepped upon the Michigan State College campus. He was impressed with the quiet beauty of the place and felt that as a musician he had come home. His twenty or more years of travel from one capital to another here and in Europe, winning with his capable hands the enthusiastic regard of literally thousands of people, made him realize what it means to a musician to have a quiet corner to prepare himself for his work. What was true of himself as an artist he argued would hold good for the music student.

Immediately he began to talk about building up a music center. But many have had such dreams and lacked executive ability, the selling power to carry them through. Mr. Richards was provided with those attributes probably at birth, but these were highly developed during the war when he gained an invaluable business training serving on the Belgian relief commission under Herbert Hoover. This service extended over five years, when the relief of suffering humanity took first place before music in Mr. Richards' life.

#### ARTHUR FARWELL SECURED FOR THEORY DEPARTMENT

He intended to perhaps make a year's study of the situation he found at Michigan State College before making any changes, additions or plans, but fate rushed matters. Arthur Farwell was available, and because he would obviously not be available long, he was seized and made head of the theoretical department.

Both were introduced to the community early, Richards as soloist and Farwell as a conductor of one of his own compositions for orchestra, a tone poem, Hurakan, at an evening concert given by the Detroit Symphony Orchestra in the new demonstration hall at the college. This new hall will seat 10,000 people, and in the afternoon, Mr. Richards played Santa Claus to nearly that many school children of East Lansing, Lansing and surrounding towns, presenting them with an afternoon program for children.



**ARTHUR FARWELL,**  
Head of the theoretical department.

These two concerts not only demonstrated that Lewis Richards was a musician of large calibre but also that he really intended to do all he could for the community musically speaking—that he lived up to his promises. About that time negotiations began which eventually led to the merging of the Lansing Conservatory and the college music department.

#### LOUIS GRAVEURE AGREES TO TEACH IN LANSING

In the meantime he interested Louis Graveure in the possibilities for a music center where his students might not only have peace and quiet to pursue their study of vocal art but also would have access to the languages, equipment for physical training and the chance to dip into psychology and philosophy.

Graveure's students have followed him around the country. It didn't seem likely that removal from New York would make any difference and the longer he listened to the charms of Michigan as recited by a native son (Richards was born in St. Johns, a neighboring town to Lansing), the less attractive a studio in Gotham seemed to him.

He agreed to come, and when he had accepted, Mr. Richards said: "The acquisition of Mr. Graveure is especially gratifying in view of the fact that in the past five years his services as instructor have been sought by some of the leading institutions of the country, two of whom are endowed with millions, and it does seem to me that it is a very healthy and hopeful sign for the future of music in this entire community to realize that the faculty of my department may be slowly and surely built up through the generosity and interest of outside sources who realize how much a community may profit by the efforts to which the state itself is contributing as generously as it is able to do."

The reaction in some quarters was a protest that after all Michigan State College had only changed its name from "Agricultural" to "State" a short time back and that farmer girls and boys were not the material for future artists. "There they don't know their history," Mr. Richards countered, and added that both he and Mr. Graveure expected to discover as much real talent coming to this new music center as is found in the great cities.

**F. A. MACKAY,**  
Who will have charge of the organ classes.

they don't know their history," Mr. Richards countered, and added that both he and Mr. Graveure expected to discover as much real talent coming to this new music center as is found in the great cities.

#### MICHAEL PRESS JOINS FACULTY

Michael Press, Russian violinist, who for some reason or other failed to join the stream of Russian refugees who poured into this country after the Bolshevik revolution in 1922, and instead went to Sweden, where he enjoyed two years of success as soloist and conductor, began his career at ten years of age. By the time he was seventeen he had won renown as a soloist and was conducting opera and ballet orchestras in Moscow. He concertized all through Russia and Europe, taught a master class at the Moscow Imperial Conservatory, where he eventually became head of the violin department.

A great conductor of "the first rank" and a virtuoso, the Swedish Goteborgs and Handelstidningen dubbed Michael Press, and he came to America with a goodly assortment of criticisms couched in glowing, ardent terms, all of which were fully equalled by American music critics when he appeared as guest conductor in Boston and Philadelphia. Everywhere he was credited with distinction and imagination whether he held in his hand a bow or baton. For two years he has served on the faculty of the Curtis Institute of Music, and next fall he comes to Michigan. If the orchestra of forty-two members, which have been drilled by Arthur Farwell this year, blooms into a full symphony orchestra, Michigan State College will



(Photo by Eugene Hutchinson)  
**PHILIPP ABBAS,**  
Head of the cello department.



(© Nickolas Muray)  
**LOUIS GRAVEURE,**  
Head of the vocal department.



(Photo by D. D. Spellman)  
**F. A. MACKAY,**  
Who will have charge of the organ classes.



**MICHAEL PRESS,**  
violinist and conductor, who heads the violin department.



**E. S. KING,**  
Head of the dramatic department.

have at hand an experienced and distinguished conductor. At any rate, his services as critic will be invaluable.

#### PHILIPP ABBAS TO TEACH CELLO

Philipp Abbas, for many years first cellist with the Philadelphia and Detroit orchestras, is also a member of the faculty. He is now concertizing and teaching privately in Detroit, and on one day each week comes to the college where interest in the cello has suddenly increased, so much so that his entire services have been engaged for next season.

#### LEONARD FALCONE BUILDING UP FINE BAND

Michigan State College has long had a band but never a conspicuously good one until Leonard Falcone became its director in the fall of 1927. Gradually he is building up an organization which will rival the University of Michigan band directed by his brother. He is also a member of the faculty of the music department, and in the new Institute will teach both band instruments and Italian.

The flute, clarinet, oboe, bassoon and French horn will be expounded by members of the Detroit Symphony Orchestra who will come to East Lansing one day each week, while Francis McKay, internationally known organist, will have charge of the organ classes.

Elsa Hoertz of Grand Rapids, Mich., will teach harp in the Institute. Miss Hoertz has had the advantage of the best musical instruction here and abroad, having studied with Enrico Tramonti, of the Chicago Symphony Orchestra, and later with Alfred Holy in Vienna, Austria. Holy is first harpist of the Royal Opera at Vienna.

Professors on the Michigan State College faculty who will be available for languages are L. E. Hughes, French, and Dr. E. E. Watson, German. Prof. H. C. Coffman will teach psychology and philosophy. Prof. E. S. King, head of the dramatic department of Michigan State College, will be at the head of this department in the institute.

#### SCHUMANN-HEINK IN CLASS BY HERSELF

In a class all by herself is Ernestine Schumann-Heink, who will come to the college for what in want of a better term must be called a master class. "She is just coming out of the goodness of her heart," Mr. Richards explains. "She says she is going to gather a few pupils about her like she would her own children, and she will sing for them and have them sing for her while she criticizes as a good mother should. She expects to enjoy herself thoroughly, and we know that her coming will arouse great enthusiasm in the students who are selected for her attention."

Schumann-Heink has declared that she is looking for her successor whom she can love and teach not the things in books but the things that are in her mind and memory. Perhaps this fortunate young American will be discovered in Michigan. At any rate, she has not yet been found, and when she is Madame promises "I will fight for her."

When Schumann-Heink comes it will not be as a stranger. She gave a farewell concert in Lansing last fall and, accompanied by Lewis Richards and a military escort, visited the college, where she informally addressed the students and where she took tea with the president of the college, Kenyon L. Butterfield.

#### PUBLIC SCHOOL MUSIC COURSES TO BE GIVEN

Courses in public school music will be given, graduates of which will not have any trouble in finding positions so great is the demand, and dancing will not be overlooked. And then after a student has left the institute, and perhaps studied for a season abroad, he will be rendered every possible assistance in making himself successful in music, if music really is his calling. "We hope not only to fit our students for good positions but also help them get placed," Mr. Richards declared.

Will there be enough students interested in music to make this new center pay? Is there really a demand for such an institution, Mr. Richards was asked. He stated that the demand for music work had almost doubled at Michigan State College and that the music department was taking over a building vacated by the weather bureau in addition to the offices and dwelling already occupied.

"That's one proof of the thirst for music here," said Mr. Richards, "but stronger than that is the fact that 3,000 students voted a self imposed fee for concerts next season. There will be a course of ten given at the college, which will be opened in the fall with one by the Detroit Symphony Orchestra."

Detroit itself is only eighty-six miles distant, and Mr. Richards relates with great enthusiasm how he found himself free one afternoon at four o'clock, how at 4:15 he was standing on the corner of the highway which connects the college town with Detroit, was picked up by a passing motorist instead of the bus he intended to take, and four hours later was greeting friends at Orchestra Hall, after having dined leisurely before the symphony concert at which Harold Bauer was soloist. Bauer heard about the new Institute and was highly enthusiastic, by the way.

Detroit music events therefore may be easily attended, and many trains connect Lansing with Chicago, which is about seven hours distant. Therefore the student concentrat-

ing on music can hear more than the concerts given at the college and on the regular course held in Lansing, if he desires.

In both Lansing and East Lansing living is reasonable and conditions good. Tennis, golf, skiing, riding, hockey, and rambles in the country are listed among the sports that may be enjoyed and which are readily available, whereas in the city opportunities to keep oneself in physical condition are either few or expensive. Both cities offer unusual opportunities for out-of-door sports and more than one little winding river tempts the canoeist. Physical education at Michigan State College is an important part of the whole program and there is a schedule of different games which covers the whole college year.

The Lansing Conservatory property which the Institute will use is not centrally located and rumor has it that a large building very near the center of the city will be leased. With such a start it seems a safe prediction that whatever the new Institute may need will speedily come its way and in its upbuilding and through its progress the whole state will benefit.

#### De Kresz and Drewett in Europe

Geza de Kresz and Norah Drewett (Mrs. de Kresz) brought their concert season on this side of the Atlantic to a close with a recital for the Woman's Musical Club of St. John, Can. On April 5 these two musicians sailed for Europe in company with numerous students who are to

## JULIETTE W



## I H L

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).

"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

attend the master classes which the De Kreszs will hold in Vienna and Budapest this summer.

Mr. de Kresz year has been an active one. Besides touring from coast to coast as first violinist of the Hart House String Quartet, he has been heard in recital in cities and towns from the state of Texas to Ontario. Recently he appeared with Ravel in New York in a concert in which he featured many of the French composer's works. Norah Drewett has been equally busy. Her piano and lecture recitals in Ontario, Quebec and the Maritime Provinces were highly successful, so much so, in fact, that she received at least a dozen re-engagements.

The De Kreszs will return from Europe in October for their fifth consecutive season in America.

#### Martha Attwood Voice Broadcasts Well

Martha Attwood's recent radio appearance on the General Motor's hour again proved her success as a broadcasting artist. The New York Evening World said: "Martha Attwood can return to the air under the sponsorship of General Motors or anybody else just as often as she will, and no one will find fault with her efforts if she merely repeat and repeat the program of Monday night." The Cleveland, Ohio, News declared: "Martha Attwood deserves especial mention. Her voice is excellent and it sounds well over the radio. This matter of radio voice is a thing some listeners like to attribute to coincidence or luck. But it seems to us that the singer who is most careful in enunciation and voice placement and whose breath control is best is pretty likely to be the 'lucky' one who has a good radio voice. That goes for Martha Attwood, whose every word could be understood which is not always the case with feminine singers even famous ones."

#### Gabrilowitsch Conducts Bach Passion

"Having all the impressiveness of a church service, Ossip Gabrilowitsch directed the Bach Passion according to St. Matthew in Orchestra Hall last evening, bringing to his audience the imposing and tragic drama of Holy Week

with such solemnity that the event will stand as one of the most finished performances he has ever conducted here." The foregoing is culled from the Detroit Free Press of April 3. The critic of that paper then stated that "Gabrilowitsch's penetrating insight into the score and feeling for the music was discernible on every side. The orchestra under his direction gave a sensitive and expressive reading. The numerous judicious cuts in the score wrought no harm to the continuity and power of the work."

#### Ljungkvist a Popular Concert Artist

On March 15, Samuel Ljungkvist, New York tenor, appeared with success before a large audience in Nutley, N. J., under the auspices of Vincent Methodist Church.

Another phase of Mr. Ljungkvist's singing was demonstrated when he participated in a performance of I Pagliacci



SAMUEL LJUNGKVIST

given in concert form at the Brooklyn Academy of Music on March 30, appearing in the role of Canio. The Apollo Club of Boston engaged him as soloist for its annual Spring Festival at Jordan Hall, April 15, when the audience was most responsive and every group was encoired and the tenor was recalled many times. He is also scheduled for a concert in White Plains, N. Y.

#### Verdi Club Presents Sabanieva and Jagel

Florence Foster Jenkins presented the Metropolitan Opera artists, Thalia Sabanieva, soprano, and Frederick Jagel, tenor, at the closing of Verdi Club morning musicale of the season on April 11 at the Waldorf-Astoria Hotel. The attitude and appreciation of the large audience must have gratified the singers as well as President Jenkins. Mme. Sabanieva sang the two short arias from Manon with beautiful control, clear voice and pathos; her second appearance was no less enjoyable, Donaudy, Debussy and Delibes songs again displaying her bell-like voice and beautiful French style. Mr. Jagel's numbers likewise gave much pleasure, his ringing high B flat and fervor of interpretation in Celeste Aida being especially noteworthy. Lovely tone quality was coupled with graceful phrasing and warmth in his singing of songs by Donaudy, Hageman and Rachmaninoff; both artists collaborated in the closing duet from La Traviata, making a brilliant finale. Mrs. J. Harrison Irvine played brilliant accompaniments.

President Jenkins in an intermission, introduced the honor guests, including Helen Varick Boswell, president of The Forum, who made humorous remarks; also three honored club members, Mrs. George Howes, Elizabeth Chatterton and Charles Francis, all over eighty years of age, "devoted friends of the club," said the president. She thanked the committee which made such a fine success of the annual Silver Skylarks Ball, Mrs. John McClure Chase, chairman, most of all; also introducing Mmes. Knowlton, Gemunder, Tuttle and Keil. Florence Bullard, chairman of the Rose Breakfast, Westchester-Biltmore Country Club, April 26, made announcements, including the appearance there of Fokina, Russian dancer.

#### Della Samoiloff's Aida in Rome

Della Samoiloff, who is singing during the Royal Theater opera season in Rome, made a splendid impression as Aida on her debut there. L'Impero called her "an acting singer" and said that her debut was "the signal for a new assurance for this illustrious guest." The young singer, a member of the Chicago Civic Opera, will sing this summer at the Colon, Buenos Aires.

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# GADSKI'S TRIUMPHAL RETURN TO THE AMERICAN STAGE



**NEW YORK** *Herald Tribune*,  
January 9, 1928

## Gadski Is Heard Again In 'Tannhauser' Role

Former Metropolitan Star Sings Concert  
Version at Century Theater

The voice remains a shining monument to a good vocal method and still possesses its qualities of power, clarity and brilliance.

*Evening Post*, January 9, 1928

She gave to the performance all that former full, clear, telling voice and operatic poise in a manner that endeared her to the Metropolitan a few years ago . . .

*The World*, January 9, 1928

a great voice soared and a thrill sent pleasant shivers up and down your spine . . .

*New Yorker Staatszeitung*,  
January 9, 1928

## Triumphal Reappearance of Johanna Gadski

By M. HALPERSON

Even the most exacting critic found to his most pleasant surprise that the unique soprano voice of this artiste with its crystal clear transparency and witchery of the voice had retained not only its old accustomed tone quality, but had actually acquired renewed freshness.

*New York American*,  
February 13, 1928

Her voice sounds surprisingly flexible and fresh, and revived affectionate memories of the years when she used to be enthroned as one of the famous Wagnerian singers at the Metropolitan . . .

*The Morning Telegraph*,  
February 13, 1928

Smooth as baby's skin was her voice and yet it had the savagery and the barbarism, Richard Wagner wanted, when he conceived the character and wrote the text and music.

**VANCOUVER** *Morning Star*,  
January 17, 1928

## Gadski Thrills Audience With Magic of Voice

Auditors Enthralled by Golden Tones  
of Diva

OVATION ACCORDED

Superb Heights Reached by Great Singer  
Here

By EVA M. JORDAN

The strenuous years of operatic singing have not lessened the beautiful contour of her tone. There is a glorious mellowness in every note and her diction is clear and penetrating. One might liken the artist's voice unto a pile of soft, rich velvet, exquisitely colored . . .

*The Daily Province, Vancouver, B. C.*,  
January 17, 1928

## Gadski Gives Fine Recital

Famous Wagnerian Soprano Thrills  
Vancouver Music Lovers

GREAT ARTIST

By R. J.

Superimposing a vocal technique which many a singer would give much to possess. Madame Gadski shows in unmistakable manner what can be done with the voice provided it is used with intelligence . . .

*OREGON Daily Journal*,  
January 20, 1928

## Madame Gadski Sings Better Than Ever

Young in mind and voice, mature in art and of noble, dignified appearance, she is the high priestess of song today . . .

**TACOMA** *Ledger*,  
Tuesday, January 24, 1928

## Concert by Gadski Big Music Event

By L. L. CLEMANS

Mme. Gadski's superb artistry was revealed in its fullness in her presentation of the aria from act II of Wagner's opera "Tristan and Isolde." She is a great tragedienne as well as a great singer, and her voice responds easily and naturally to all demands upon it with tones that are as clear as a silver bell and in the lower register as smooth as velvet . . .

*The Morning Oregonian*,  
January 20, 1928

## Madame Johanna Gadski Proves Artistry

Great German Singer Appears Here and  
Wins Audience

The title, "Wagnerian soprano," so aptly bestowed upon Mme. Gadski, suggests a singer who possesses a dramatic voice of heroic quality.

**SAN FRANCISCO** *Examiner*,  
January 27, 1928

## Gadski Sings German Lied

By REDFERN MASON

But one does not find fault with Johanna Gadski. One thanks her for existing . . .

**LOS ANGELES** *Times*,  
January 30, 1928

## Gadski Reaches Splendid Climax

Famous Wagnerian Soprano Sings  
Program of Lieder and Arias in  
the Grand Manner

By ISABEL MORSE JONES

Mme. Johanna Gadski, singing at the Auditorium Saturday evening a magnificent program of the masterpieces of a dramatic soprano's repertoire, brought to her hearers a vision of a golden age . . .

**WASHINGTON** *News*,  
Friday, February 17, 1928

## Mme. Gadski's Artistry Undamaged by Years

By RUTH HOWELL

Her voice is still strong, clear, true, dramatic, and of beautiful quality. Unlike many singers who "come back," she does not appear uneasy about her voice, and consequently inspires confidence in her hearers . . .

**BALTIMORE** *Evening Sun*,  
March 27, 1928

## Mme. Gadski Gives Impressive Recital

Represents Traditions of Past, But Also  
Is Forceful Figure of Present

RETAINS HER FINE VOICE

Possesses Skill to Go From Grand Opera  
to Lyrics With Sureness

Her high notes ring with real lustre, while her low tones have the warmth and the depth of a contralto. Above all is her surpassing artistry, which has not suffered the slightest diminution.

*Baltimore News*, March 27, 1928

She has stood for all that is good in the art of singing. She has given a glorious voice to be buffeted by the brasses of Wagner that the music of Wagner may live more superbly in the minds of its hearers. She has kept her aplomb. She has kept her style. But, above all, she has kept her gallantry.

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## New York Concerts

(Continued from page 24)

liedchen, all sung with beauty of expression, and clear, high tones. Morning, and Lilacs (Rachmaninoff), were followed by Visions (Broggi) and Fiocca La Neve (Cimara), these songs producing effect through their frank melodiousness and because of the sweet way in which they were sung. When I Bring Colored Toys, and The Sleep That Flits were well brought out the charm of the young singer's voice. Songs by Griffes, Marion Bauer and Powell Weaver were of exotic or futuristic character, in which augmented intervals and whole-tone passages abounded. Beautiful flowers were presented, and applause waxed warm, with two encores at the close, A Rainy Night Lullaby, and Forsaken Maid. Beatrice Wickens played excellent accompaniments.

## APRIL 20

## Woelber String Ensemble

Landay Hall contained a good sized and appreciative audience at the April 20 concert given by the Woelber String Ensemble. There was an all-Bach program, conducted by Frank Woelber. He related interesting things about Bach, quoted Elbert Hubbard, in kindly, authoritative fashion, and conducted his string orchestra of twenty-two players of both sexes, his pupils, through solid, satisfying music. The overture to the B minor suite, suite in D, and the Bach-Gounod Ave Maria, made up the ensemble numbers, played in vigorous, clean-cut style. Soloists were William Endzulis, Giovanni Fetterosi, Jesse Forstadt, Henry Timmer and John Moliter, all of whom gave a good account of themselves, with Blanche Hall playing excellent accompaniments.

## APRIL 21

## Katherine Bacon

Katherine Bacon gave the third of her series of four all-Schubert piano recitals at Town Hall on April 21. Her program, this time, consisted of two of the master's sonatas, the posthumous one in A major and the one in B major, Op. 147; twelve Lacendler, Op. 171, and the Wanderer Fantasia, as well as several other numbers which the pianist was obliged to add as encores at the end of the afternoon in answer to the enthusiastic applause.

Throughout Miss Bacon displayed the many notable qualities that have gained for her a high place among the pianists of the day, and showed a deep appreciation of the spirit of Schubert's music. Her Wanderer Fantasia was exceptionally fine. She is one of those pianists to whom one listens with genuine pleasure, and with a feeling of certainty that nothing will happen either technically or musically that will mar the pleasure of listening to her.

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(Switzerland)

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2. Master-Class in June, 1929, three lessons a week of three hours each. Full orchestra (professionals). Information by the Administration of the Conservatory.

## Dance Art Society

The Dance Art Society presented its inaugural program with the Marmes (Miriam, Irene and Phyllis) at Carnegie Hall on April 21, attracting the usual large audience always interested in these gifted sisters. On this occasion three guest artists were introduced—Priscilla Robineau, La Sylphe, and Ariel Millais. In addition, several numbers were given by the Dance Art Ensemble, twenty-two dances in all. Marian Kahn and Raymond Bauman, at two pianos, accompanied all save La Sylphe who was assisted by W. J. Dawson.

As was to be expected, the program offered a series of most delightful moments, as varied as they were interesting.

The particular star of the evening was Miriam, whose interpretations had all their usual excellence. The Fountain, to music by Chopin, was beautifully done; Egyptian Dance (Verdi) likewise was fascinating, but the piece de resistance was His Maiden Voyage (Holst), in which, as a sailor, she gave a clever conception of the young sailor lad on his first sea-trip and his very brief visit ashore.

The Three Marmes offered several novelties (first time) that caught the audience's fancy and were exceptionally good. These were called New York Architecture (Prokofieff), Electric Lights (Prokofieff), and Machinery (Holst). The latter inspired by a visit to the Ford plant in Detroit. These were done in a most artistic manner, their costumes, movements, et al, making the picture very realistic. The audience so thoroughly enjoyed The Argument (Moscowski), with Miriam and Irene representing two Boulevardiers, that it had to be repeated.

Other numbers, also thoroughly appreciated, were: Mills of the Gods (Scriabin), The Dance Art Ensemble; The Heart of Harlequin (Chopin), La Sylphe and Ariel Millais; Rhada (arr. by Edmund Rickett), Priscilla Robineau—This was exceptionally good; The Day of Judgment—a satire suggested by pre-Renaissance paintings (Holst), The Dance Art Ensemble; Valse (Weber), Irene Marmes; Scherzo (Mendelssohn), Phyllis Marmes; Flore and Zephyr, a caricature of the ballet after Thackeray (Nicolai), the three Marmes; The Peacock and The Faun (to music especially written by William J. Dawson), cleverly interpreted by La Sylphe and Ariel Millais; Goliwog (Debussy), Priscilla Robineau; and Aztec Religious Ritual (Skilton and Dett), Phyllis Marmes and the Dance Art Ensemble.

## APRIL 22

## Rachmaninoff

The recital which Rachmaninoff gave in Carnegie Hall last Sunday afternoon for the benefit of Russian sufferers from the late war showed the eminent composer-pianist at the height of his powers and impressed his listeners anew with the commanding qualities with which his playing abounds. The dignity and authority of his interpretations, his all-conquering technic, and his magnetic musical personality kept an enormous audience spellbound. The program was made up of numbers by Beethoven, Liszt, Chopin and the composer-pianist himself.

## Society of American Women Composers

Women, though they frequently shared honors with men as literateurs, painters, scientists, teachers, actors and musical interpreters, have rarely shown any genius for composition.

However, this rule was, in not a few instances, disproved when the Society of American Women Composers presented some of their works at Steinway Hall on April 22. The first number on the program was a setting for Three Memorial Sonnets of Eloise Robinson by Ethel Glenn Hier and performed in commendable fashion by Melvina Passmore, contralto, who substituted at the last moment for Eula Connor, the latter being indisposed; Marianne Kneisel, violin; Nancy Wilson, cello, and John Kirkpatrick, piano. This is music worth hearing. It is the work of a woman who, in addition to being an excellent technician, has the true spirit of a poet. The music, though intricately scored, is understandable and interesting from beginning to end.

Much the same can be said of the sonata that followed, by Ulric Cole, played by Hans Letz, violinist, with John Kirkpatrick at the piano. Though conservative in style, it is lively, straightforward writing. The most pretentious affair of the evening was a suite from Gena Branscombe's music drama, The Bells of Circumstance. Played by a small orchestra of strings (Marianne Kneisel Quartet), flutes, clarinet, French horn, trumpet, and percussion, conducted by the composer herself, and with George Brandt as a capable tenor soloist, the suite of three numbers sounded exceedingly well. Miss Branscombe's works have been frequently heard in this city and elsewhere and are always enjoyable. Her music is abounding in lively, graceful melodies, well arranged and full of a certain excellent musical quality that has brought her well-deserved recognition. Marie Montana, soprano, and the Marianne Kneisel Quartet were then heard

in a group of three songs by Rosalie Hansman. These numbers were a bit more "modern" than the other works of the evening, and consequently more intricate; they were well performed by Miss Montana, who has a lovely voice, and Miss Kneisel's ensemble.

The closing number on the program was a quintet for string quartet and piano by no less a person than Mrs. H. H. A. Beach, with that lady as pianist. In this virile and moving, well-constructed piece, which, incidentally, could be repeated frequently in this city, the Marianne Kneisels did what was possibly its best playing at the concert, and Mrs. Beach again proved worthy of the respect which her serious and musicianly endeavors have gained for her in the past. Moreover, she is as excellent a pianist as a composer.

## Copland-Sessions

The first concert of the Copland-Sessions series was given on Sunday evening at the Edyth Totten Theatre before a large and enthusiastic audience. The promoters of this series have announced that it is given in the interest of the younger generation of American composers. Youth will be interpreted in most elastic terms, and works of composers of advanced reputation and years will find place on the program provided they are appropriate. The music given on this program was a sonata for violin and piano by Theodore Chanler, played by Ruth Warfield and Harry Compson; three pieces for flute, clarinet and bassoon by Walter Piston, played by Lamar Stringfield, Guy d'Iserre and David Swaan; a sonata for piano by Carlos Chavez, a Mexican; five phrases from the Song of Solomon by Virgil Thompson for soprano and percussion, sung by Radiana Pazmor; and three sonatas by Carlos Chavez for cello and piano, for piano solo, and for violin and piano respectively; the cellist was Percy Such and the violinist Hans Lange, the piano part being played by the composer.

The music was, of course, in modern vein. Chanler is a composer of obvious gifts, with rather more adherence to convention than is shown by most modernists. Mr. Piston's little pieces are light, dainty and original. Mr. Thompson is known as the composer of a string quartet which was played here not long ago and has also been played in Boston and elsewhere. His phrases from the Song of Solomon are strikingly original and often effective. No doubt they will appear more effective with greater familiarity. Mr. Chavez is a vigorous composer with direct and evident ideas, who succeeds in making himself interesting. On the whole this new organization makes a bow before the public which gives promise of excellent results in the future.

## Laberge and Ravel Sail

Bernard Laberge, of the Bogue-Laberge concert management, sailed for Europe on April 20 on the La France for



BERNARD LABERGE

a business trip in Europe with a view to the engagement of new artists for future American tours and completing arrangements for the American appearance of a noted European organization, announcement of which will be made later. With Mr. Laberge is Maurice Ravel, returning to his homeland after an eminently successful tour from coast to coast and from the Gulf to Canada, as composer, pianist and conductor.

## Gescheidt's Exponents Sing Passion Music

Five artist exponents of Adelaide Gescheidt have recently sung Bach's St. Matthew Passion Music as follows: Fred Patton, with the Detroit Symphony, Carnegie Hall, New York City, April 5 and 7 (he will also be heard in Reading, Pa., in May); Frederic Baer, in Montclair, on April 1; Frank Cuthbert, at St. Bartholomew's Church, New York City, on April 4; Charles Stratton, at the Brick Church, New York City, on March 25, and Mary Craig, in Passaic, N. J., on Easter Sunday.

## Warren's Summer School

Frederic Warren has just issued an imposing looking folder announcing his summer school of singing at Madison, N. H. The folder has half a dozen pictures of that beautiful country, with its lakes, forests and mountains, and gives the imprisoned office worker an envious feeling at the thought that students of singing may have the best of musical education combined with the most delightful of summer vacations. The folder also contains a map showing where Madison is and how to get there.

## Gunster Will Broadcast

Frederick Gunster, tenor, will broadcast as soloist of the Eveready Hour symphony program, over Station WEAF, Tuesday night, May 1. He will be heard in songs by Schubert, Schumann, and Grieg.

## SYLVIE MACDERMOT

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# HAROLD HENRY

## IN EUROPE

### LONDON

A very gifted and musically endowed pianist, with a freshness of outlook and a freedom of style that helped to make him a very welcome addition to the pianists visiting our shores.—*Daily Telegraph*.

### BERLIN

Stands forth with a faultless, perfectly developed, even technic, and brings convincing power to his pianistic performance.—*Tageszeitung*.

He is in the front rank of virtuosi.—*Deutsche Zeitung*.

A distinguished pianist. Understanding, power, temperament as well as tone meet the most exacting demands. The general impression is delightful.—*Die Zeit*.

### DRESDEN

Provided an unusual and fascinating program. . . . Brahms came smooth, genuine, sonorous from under his fingers . . . impetuosity was set free for Schumann's G minor sonata. . . . The etudes of Chopin and the fantasy, op. 49, rang out. Exemplary everywhere were the cleanness and clarity of the playing, noteworthy the use of the pedals, infallible the technic. Henry's free, declamatory, sound, sonorous playing was charming and captivating.—*Nachrichten*.

### MUNICH

Harold Henry has everything to offer technically that one can demand of the modern musician.—*Bayerische Staatszeitung*.

### LEIPZIG

Proved himself a splendid technician but also disclosed his power to grasp the innermost meaning of the greatest composers and to set them forth with wholesome freshness. His Chopin playing had distinguished elegance, and he gave interest to the modern impressionists.—*Tageblatt*.

### HAMBURG

Played the work (MacDowell's D minor concerto) with a clean and limpid technic, marvellous in its absolute certainty and bravoura.—*Nachrichten*.

### PARIS

Again gave proof of those qualities of intellect and temperament which have made his concert appearances in Paris events of real artistic importance. He displayed brilliancy of technic and profundity of musical understanding.—*Herald*.

WILL TEACH IN  
NEW YORK  
DURING APRIL,  
MAY, JUNE AND  
JULY, 1928



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Unity Studio

Dates  
being  
now  
assigned  
for  
Season  
1928-1929

## IN THE UNITED STATES NEW YORK

Henry gave rein to his imagination and stirred the audience to unwonted expressions of approval.—*Times*.

A limpid tone vied with a sparkling style, the blend spelling an interpretation of rare appeal.—*American*.

His phrasing was flawless. His technical facility and his tone brought out the cleverness of the moderns.—*Telegraph*.

### CHICAGO

When last heard in this city he excelled in music requiring delicacy of touch, elegance, and charm, but today he has gained in resources and power—in brilliancy and fullness.—*American*.

### SAN FRANCISCO

His reading was virile and compelling in its forthright exposition of the vigorous themes, and poetic in the cantilene passages. His technique is firm and masterly.—*Chronicle*.

### SAN ANTONIO

An exceptional interpreter of the deeper emotions. A virile and eloquent forte, a comprehension of rich color effects, a dominant vigor prevailed.—*Express*.

### SEATTLE

An American pianist won a merited ovation. Harold Henry was the soloist and as to the high quality of his gifts there can be no two opinions. In MacDowell's D minor concerto he revealed not only the technical assurance and clarity of touch that one expects of a virtuoso but in addition a gusto and virility peculiarly his own.—*Post-Intelligencer*.

### DETROIT

Henry's virtues are many. In the growing cause of American music and musicians, his name will rank among the foremost.—*Saturday Night*.

### COLUMBUS

The enthusiasm of the audience over Harold Henry, America's foremost pianist, was clear out of bounds.—*Ohio State Journal*.

### PORTLAND

Henry's audience could not have been more cordial and enthusiastic in recognizing his musical genius. . . . He has fully earned the right to be called a master pianist.—*Morning Oregonian*.

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It has been my privilege to use in my concerts in Europe only the acknowledged best pianos of each country, and I come back to the Baldwin Piano to find that it combines the excellencies of them all. I feel that I can say unreservedly that this is one of the world's great pianos.

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Other pianos may possess some of these excellencies, but I must confess my surprise and gratification to find them all in one—the Baldwin.

Truly yours,

(Signed) HAROLD HENRY.

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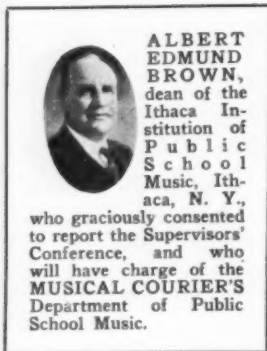
The Baldwin Piano Company

CINCINNATI CHICAGO ST. LOUIS NEW YORK LOUISVILLE INDIANAPOLIS DENVER DALLAS SAN FRANCISCO

# Music Supervisors' National Conference Holds Twentieth Convention and First Biennial, in Chicago, April 15 to 20

School Music Directors From All Parts of the Country Gather Together on This Notable Occasion—Proper Musical Instruction in the Public Schools of America Now Assured—Representative From England, and both English and American Publishers Present as Guests

MABELLE GLENN OF KANSAS CITY THE NEW PRESIDENT



**ALBERT EDMUND BROWN**, dean of the Ithaca Institution of Public School Music, Ithaca, N. Y., who graciously consented to report the Supervisors' Conference, and who will have charge of the **MUSICAL COURIER'S** Department of Public School Music.

IT would be a difficult, if not an impossible, task to evaluate the importance and far-reaching influence of the first Biennial Meeting of the Music Supervisors' National Conference held in Chicago, April 15-20. There is no question about this meeting—the culmination of twenty years of steady growth—being by far the largest and

greatest gathering of music educators ever held anywhere in the world. Every State in the Union was represented, and musicians, composers and publishers of National and International reputation spent a highly profitable week together, all for the education of children through the art of music. Truly an amazing and thrilling demonstration of the power of organization and the drawing power of a remarkably well arranged program which included features of interest alike to school music supervisors, private teachers, composers, publishers of material for schools, to say nothing of the six hundred or more school children, representing every State in the country, who came to demonstrate, under inspired leadership, the truly wonderful progress that is being made in vocal and instrumental music in the schools of America.

#### CHICAGO BACH CHOIR SINGS

Early on Sunday morning, great crowds of musicians began to pour into Chicago so that the program of the Chicago Bach Choir which informally opened the conference at 3:30 in the afternoon was well attended and most enthusiastically received by the large number of those who arrived for the first day of the conference. The program, which was printed in last week's **MUSICAL COURIER**, was under the direction of William Boeppler with Theodore Louis as accompanist. The formal opening of the Conference came on Monday morning—Paul J. Weaver of the University of North Carolina presiding.

The speech of welcome was made by Acting Superintendent William J. Bogan of the Chicago schools.

#### ADDRESS BY GEORGE H. GARTLAN

In responding for the Conference, George H. Gartlan, Director of Music in the schools of New York, said:

"Mr. President, distinguished host, ladies and gentlemen:

"On behalf of the National Music Supervisors Conference, permit me to thank you for your cordial greetings and for the generous hospitality which the great city of Chicago offers to us. This body of distinguished teachers comprises a forward-looking group in the interests of cultural learning. This conference has a distinct objective. The motive of its progress can easily be stated in words of the great American poet, Henry Van Dyke, 'O Music, Lead the Way, the Stormy Night Is Past.' Why should music not lead the way? Poets and philosophers tell us that music is the strongest coordinating influ-

ence in life. Why not in education? Again, we are told that music is the greatest cultural influence in life. Why not in education? How can we, as a group of educators, help to accomplish this very necessary thing? It can be done by training class teachers to understand that musicianship in teaching is a powerful force making for inspirational leadership.

"Modern education is not providing in full for a course

opinion regarding methods of instruction should offer no basis for quarrel. Such minor details are inconsequential, and present no basis for argument. What more fitting statement could conclude this response than to give in full the exquisite verses of Henry Van Dyke's poem:

O Music, lead the way,  
The stormy night is past;  
Lift up your hearts to greet the day  
And the joy of things that last.  
The dissonance and pain  
That mortals must endure,  
Are changed in thine immortal strain  
To something great and pure.  
True love will conquer strife,  
And a strength from conflict flows,  
For discord is the thorn of life,  
And Harmony the rose."

#### PRESIDENT BOWEN'S SUGGESTIONS

Then followed President George Oscar Bowen's address on "First Things First," in which he pointed out the necessity of training children in the fundamentals of music—"many of us are afraid of the formalisms in music," he said. "The word 'drill' is a shock to our finer sensibilities. We have many big and important issues before us today in public school music, and there is none of greater and more vital importance than putting first things first."

In making a plea for more attention to the vocal program in the schools, Mr. Bowen said: "That vocal music in the schools has been neglected during the past few years cannot be disputed, and many who have watched the situation closely feel that the conditions are rather grave. Singing is every child's rightful heritage, and the first job of the supervisor or director of music is to see that every child has an opportunity to learn how to use his voice skillfully and intelligently. The fact that choral music in the United States has been at such a low ebb during the past decade or two might be traced directly to our failure to instill a love of, and the ability to take part in chorus singing by our boys and girls who have gone out from the high schools during the last ten years. However, there seems to be a growing interest in choral music throughout the United States, and this has no doubt been stimulated to a considerable extent by the many contests and festivals in public schools. This is particularly true of the middle and southwest where the glee club idea has developed to a very high degree, and it is an unusual high school, of any size, that does not have one or more glee clubs."

In commenting on the attendance, which at the time of the opening on Monday was about 3,500, President Bowen said: "This is a wonderful group assembled here today—and more will be with us tomorrow, but we need the other thousands of men and women throughout the United States, who are honestly desirous of bringing to the youth of our country that great inspiration and help which may come only through contact with good things and good people. You and I have a tremendous responsibility to the community which we serve—a responsibility that is becoming greater every day. We must assume this responsibility which thus far may have not been demanded."

#### CHICAGO NIGHT

The dinner and program held in the Grand Ballroom of the Stevens Hotel on Monday night was attended by several thousand conference members. Mayor Thompson of Chicago was slated as one of the speakers, but for some unknown reason he did not appear. Karleton Hackett, music critic of the Chicago Evening Post, acted as toastmaster—



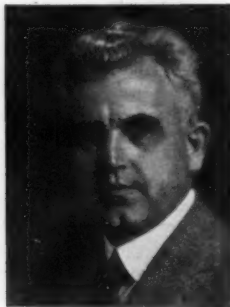
MABELLE GLENN

The new president of the Music Supervisors' National Conference

which will train children how to use their hours of recreation. There is a moral responsibility imposed upon all educators to see that this is accomplished with the same degree of skill and completeness that surrounds the academic training of children. In fact, it should take precedence over academic training, and for that reason it is clearly the responsibility of all teachers interested in the artistic development of childhood to see that they are properly equipped in every branch of education to lead the way. Differences of



Byers photo  
**JOHN KENDALL**, Supervisor of Music in the Denver Public Schools.



© Rentschler  
**GEO. OSCAR BOWEN**, outgoing President and one of the speakers at the Conference.



Fowler photo  
**ALICE C. INSKEEP**, Supervisor of Music, Cedar Rapids, Iowa.



**ADA BICKING**, State Supervisor of Music, Michigan.



**ERNEST G. HESSER**, Director of Music, Indianapolis Public Schools.



**RUSSELL V. MORGAN**, Director of Music, Public Schools of Cleveland, Ohio.





PAUL J. WEAVER,  
of Chapel Hill, N. C., second  
vice-president, and editor of  
the Supervisors' Journal.

sioner of Education, addressed the Conference on Music in the Schools, and How to Get It. Both of these gentlemen were most enthusiastically received. In the afternoon, Dr. Damrosch conducted a rehearsal of the National High School orchestra of three hundred or more members. Much to the delight of these young players and to those who had been fortunate enough to gain admission of the rehearsal hall, Dr. Damrosch was joyfully enthusiastic regarding this fine orchestra and was recalled to the desk again and again by these embryonic but most capable symphony players.

ADDRESS BY PERCY SCHOLES  
Mrs. Frances Elliott Clark, who is known as the "Mother of the National Conference," together with about seventy other "founders," were given a complimentary breakfast on Wednesday morning. Percy A. Scholes of London was present as a guest of honor representing British musicians. In addressing President George Oscar Bowen, Mr. Scholes said in part:

"You have been kind enough, sir, to invite me to be present today and to meet at breakfast this great gathering of your members.

"Now, sir, I have in my lifetime eaten many breakfasts. I have been making a calculation, and I put the number at 18,453—a good round figure! But this is the first breakfast to eat which I have travelled 3,000 miles, and the first breakfast I have shared with 3,500 companions.



PERCY A. SCHOLES,  
London authority on Music  
Appreciation, and one of the  
speakers.

"This, I feel, is the breakfast of breakfasts to which my previous 18,452 breakfasts were but shadowy preludes or faint forecasts. There is something ceremonial about this breakfast, I may almost say something sacramental. It is like the Love Feast of the Knights of the Grail in Parsifal, comrades banded together in a great common aim—the Love Feast of the Knights of Divine Music, we will call it, at which I, no Parsifal, but at any rate a sort of Pure Fool from a distant country, am privileged to be present and to look on in wonderment.

"I am here, sir, as an Ambassador to a foreign government. You, Ladies and Gentlemen, have in your hands the high duties of the musical government of one of the greatest countries of the world, and I, invited, I believe, in a personal capacity, a great honor, have ventured to confer upon myself a still greater honor. I appear before you, Mr. President and members of the 1928 National Conference of the Music Supervisors of these United States, in a representative capacity—as the ambassador of

other speakers were Mrs. William S. Heffernan of the Chicago Board of Education, Dudley Crafts Watson of the Art Institute of Chicago, the Rev. George Craig Stewart. After the speaking program there was a song recital by Cyrena Van Gordon, contralto, of the Chicago Civic Opera Company, and Jerome Swinford, baritone, of New York. This was followed by a reception and dance in the Grand Ballroom. This opening session of the Conference finished with messages from two outstanding leaders in music and in education. Dr. Walter Damrosch of New York spoke on Music and the Radio and Dr. P. P. Claxton, former Federal Commissioner of Education, addressed the Conference on Music in the Schools, and How to Get It. Both of these gentlemen were most enthusiastically received. In the afternoon, Dr. Damrosch conducted a rehearsal of the National High School orchestra of three hundred or more members. Much to the delight of these young players and to those who had been fortunate enough to gain admission of the rehearsal hall, Dr. Damrosch was joyfully enthusiastic regarding this fine orchestra and was recalled to the desk again and again by these embryonic but most capable symphony players.

a sister musical state, that of Great Britain and Ireland. "The first duty of an Ambassador is humbly and courteously to present his credentials. They are here, sir, in this little volume, which I hope you will carry in your waistcoat pocket, so that during the presidential leisure moments of this Conference you may sit down in some quiet corner, turn its pages and realize the love and affectionate admiration which British musicians feel towards their brothers and sisters in America.

"You will find here, Sir, greetings from all the chief Musical Societies of Britain, and particularly those societies concerned with music education, the Incorporated Society of Musicians, the Music Teachers' Association, the Music Masters' Association, the Federation of Musical Competition Festivals and so forth.

"You will also find many warm personal greetings. The volume opens, appropriately, with a message from our greatest national composer, Sir Edward Elgar, who as a successor to Purcell and a long line of illustrious predecessors, holds the high office of "Master of the King's Music."

"I am aware, Sir, that British Imperialist ambitions are being watched in Chicago, and that any attempt on the part of George V to win back the allegiance that George I so heedlessly lost, would in this city meet with a very proper resentment.

"Let me assure you, Sir, that nothing sinister is to be read between the lines of this message from the "Master of the King's Music." This is no preliminary to an attempt to plant the Union Jack on the top of the latest and largest hotel in the world or to annex the second greatest city of the United States and convert it into a suburb of London, nor is it intended or desired that this volume should be used as a textbook in Chicago's Public Schools or even placed upon the shelves of its Public Library. This book, Sir, is a gift to you personally in your Presidential capacity, but it is innocent of the intention of turning you into a John Bull. It is a gesture of amity.

"The dean of our British Musical Education, our 'Grand Old Man' of British Music, Sir Alexander Mackenzie, in this volume congratulates your Grand Old Men, the pioneers, who, twenty-two years ago, founded this wonderful Conference.

"Sir Hugh Allen, Principal of our Royal College of Music, and Dr. McEwen, Principal of our Royal Academy of Music, send you their loving good wishes.

"Our leading conductors wave a friendly baton to you across the sea. Sir Henry Wood (who as you will read herein) records with pleasure his performance every year at Queen's Hall of many of the works of your school of young American composers), Mr. Albert Coates, who recalls his meetings with many of you during his period of office at Rochester, N. Y., Sir Landon Ronald, Mr. Percy Pitt, Musical Director of our National Opera House at Covent Garden, and so on.

"Our Cathedral Organists greet you, Dr. Bullock of Westminster Abbey, Dr. Marchant of St. Paul's Cathedral, and many others.

"Our music critics have taken up their pens for once in purest friendliness—Mr. Ernest Newman, Mr. Colles of the Times, Mr. Legge of the Daily Telegraph, and others.

"The editors of our musical journals have here inscribed their names and recorded their pleasant thoughts about you.

"Mr. Tobias Matthay, our foremost piano pedagogue, and Canon Fellowes, our great authority upon the early English Choral composers ("a common heritage of all English-speaking people," as he puts it) are with us in spirit this morning.

"The professors of music at Oxford, Cambridge, Dublin and other of our great universities have written letters of greeting to you.



MRS. F. E. CLARK,  
one of the founders (1907)  
of the Music Supervisors'  
National Conference, to  
whom presentation was  
made.



ELBRIDGE S. PITCHER,  
President, Eastern Supervisors' Conference. Mr. Pitcher is supervisor at Auburn, Me.



WILLIAM BREACH,  
Director of Music, Winston-Salem, N. C., and President  
of the Southern Conference.

### New Officers Elected in Chicago

President, Mabelle Glenn, Kansas City, Mo.  
Vice-President, George H. Gartlan, New York City.  
Second vice-president, Paul Weaver, Chapel Hill, N. C.  
Secretary, Sadie Rafferty.  
Treasurer, Frank C. Percival.  
Auditor, Howard C. Davis, Freedonia, N. Y.  
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"So have the supervisors of music of our great cities such as Manchester, Sheffield and Edinburgh."

After the presentation above recorded, Mr. Scholes said "Now that that pleasant representative duty has been accomplished, I resume my own personal voice and take up the subject upon which it has been announced I am to speak, Orpheus as Educationist."

"In no country," he said in part, "has the development of music and music teaching been so rapid as it has been in this country in the last few years. America, with mechanical devices, has increased the world's leisure, and now it is up to America to show the world what to do with it. In a musical way America is doing just that. And music is more capable of keeping alive an appreciation of beauty and the spiritual life than most of the other arts."

Mr. Scholes was followed by James Francis Cooke of Philadelphia, President of the Presser Foundation, who spoke on Our Glorious Musical Future. Richard Kountz's Song of Man, a chorus with baritone solo by William Breach of Winston-Salem, N. C., and dedicated to The Founders, was sung by a large selected chorus under the direction of Dr. Will Earhart of Pittsburgh—other selections by the chorus included the Seraphic Song, Rubinstein—Graves and How Lovely Are Thy Messengers (St. Paul). Harvey B. Gaul of Pittsburgh and George H. Gartlan of New York were the accompanists. Mrs. Frances E. Clark was presented with a valuable emerald ring by the Conference in recognition of her interest and services to the cause of music in America. "Flashlight Reminiscences" were given by Elizabeth Pratt, Clarence C. Birchard, Stella Root, T. P. Giddings, C. A. Fullerton, Van B. Hayden, Theo. Winkler, Alice Inskeep and Robert Foresman.

### THE NATIONAL HIGH SCHOOL ORCHESTRA

The concert of the National High School Orchestra was given in the Chicago Auditorium on Wednesday night and was considered to be the high spot of this remarkable organization which not only represents the progress of instrumental music in this country but also the "Spirit of American Youth." The performance of these young people was applauded to the echo. The conductors, Stock, Maddy and Hanson, were recalled again and again and the three hundred or more members of the orchestra rose en masse to receive the plaudits of the great audience. No such performance has ever before been given. Notwithstanding the great success of the programs that have been had during the past two years—one at Detroit in 1926 and last year at Dallas, Texas,—by unanimous consent the playing last Wednesday night is considered as the high water mark. MUSICAL COURIER readers will be interested in the program of the orchestra: Symphony, From the New World, Dvorak, conducted by Mr. Stock; Valse des Fleurs from Nutcracker Suite, Tchaikowsky, conducted by Mr. Maddy; Nordic Symphony (second movement), Hanson, conducted by the composer; Concerto for Pianoforte, in A minor, Grieg, conducted by Mr. Maddy, with Frances Hall, soloist; Overture to Rienzi, Wagner, conducted by Mr. Maddy.

The following is quoted from the orchestra program: "The National High School Orchestra was first organized in 1926 to play for the Music Supervisors National Conference."



EDW. BAILEY BIRGE,  
of Indiana University,  
Bloomington, Ill., one of the  
Conference leaders.



Toloff photo  
JOHN W. BEATTIE,  
Director Department of Public  
School Music, Northwestern  
School of Music,  
Evanston, Ill.



DR. HOLLIS DANN,  
Professor of Music Education,  
New York University,  
and Conductor of the National  
High School Chorus.



GEORGE H. GARTLAN,  
Director of Music in the  
Public Schools of New York  
City.



J. E. MADDY,  
of Ann Arbor, Mich., Music  
Schools. Conductor (with  
Frederick Stock and Howard  
Hanson) of the National  
High School Orchestra.



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PETER W. DYKEMA,  
Teachers' College, Columbia  
University.



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DR. P. P. CLAXTON,  
formerly United States  
Commissioner of Education.  
A great friend of music and  
one of the speakers at the  
Chicago Conference.

ence at Detroit where it made so profound an impression that its repetition was imperative. The second assembling of the orchestra occurred at Dallas, Tex., where eleven concerts were given before the Department of Superintendence of the National Education Association in March, 1927, resulting in the passing of resolutions classifying music as one of the fundamental educational subjects in the schools of the nation.

The following statistics are interesting:

#### 1. National High School Orchestra Representation by States:

Alabama.....4	Nebraska.....2
Arkansas.....1	North Dakota.....2
California.....5	New Hampshire.....1
Colorado.....12	New Jersey.....5
Connecticut.....6	New Mexico.....2
Delaware.....1	New York.....15
Florida.....7	Ohio.....19
Georgia.....1	Oklahoma.....6
Illinois.....32	Pennsylvania.....20
Indiana.....15	Tennessee.....2
Iowa.....7	Texas.....12
Kansas.....12	Utah.....1
Kentucky.....1	Vermont.....2
Maine.....1	Virginia.....1
Maryland.....1	Washington.....1
Massachusetts.....2	West Virginia.....3
Michigan.....39	Wisconsin.....28
Minnesota.....9	Wyoming.....4
Missouri.....1	

#### 2. Nationalities Represented:

Fathers:	Mothers:
175 American.....23	179 American.....23
27 German.....16	23 German.....16
16 Jewish.....12	12 Jewish.....8
14 Russian.....7	12 Polish.....7
12 Polish.....7	8 English.....5
7 English.....5	7 Italian.....3
7 Italian.....5	6 French.....5
5 Hungarian.....4	5 Norwegian.....3
4 Scotch.....3	5 Hungarian.....3
3 Swedish.....2	3 Scotch-Irish.....2
2 Scotch-American.....2	3 Danish.....2
2 Lithuanian.....2	2 Croatian.....2
2 Norwegian.....2	2 Irish-American.....2
2 Finnish.....2	2 Finnish.....2
2 Ukrainian.....2	2 Irish.....2
And 15 other nationalities, one each.	2 Ukrainian.....2
	1 Lithuanian.....1
	1 English-French.....1
	And 9 other nationalities, one each.

#### 3. How long studied?

1 year or less.....9	5 to 6 years.....31
1 to 2 years.....23	6 to 7 years.....27
2 to 3 years.....33	7 to 8 years.....13
4 to 5 years.....26	over 8 years.....14

#### 4. Average Size of Orchestras and Bands:

Average size of Orchestras represented is 49.55 players per Orchestra.  
Average size of Bands represented is 45.66 players per Band.

#### 5. How long have you played in Orchestras?

One year or less.....19	4 to 5 years.....20
1 to 2 years.....35	5 to 6 years.....16
2 to 3 years.....61	6 to 7 years.....4
3 to 4 years.....58	Over 7 years.....2

#### 6. How is your trip to Chicago to be financed?

Civic Clubs.....27	School.....29
School and self.....30	Donations and self.....1
Parents.....27	Individuals.....8
School and civic clubs.....10	School board.....13
Orchestra.....9	Concert.....12
Uncertain.....92	No expense.....7

#### 7. Awards won:

State solo championship.....22	City Championship.....11
Scholarship.....24	Honor Roll.....8
State Orchestra member.....30	National H. S. Orchestra.....78
Music Memory contest.....10	County Championship.....6

#### 8. Age of players:

13 years.....2	19 years.....11
14 ".....15	20 ".....2
15 ".....37	21 ".....1
16 ".....86	22 ".....1
17 ".....103	No answer.....6
18 ".....39	

#### 9. Length of professional experience:

None.....172	3 to 4 years.....14
Less than one year.....48	4 to 5 years.....5
1 to 2 years.....30	5 to 6 years.....3
2 to 3 years.....25	Over 6 years.....3

#### 10. Does your orchestra rehearse during school hours?

195 report rehearsals during school hours.	
33 report rehearsals after school.	
30 report rehearsals partly within school hours.	

#### 11. Does your band rehearse during school hours?

122 report rehearsals during school hours.	
27 report rehearsals after school.	
8 report rehearsals partly within school hours.	

#### 12. Length and number of rehearsals per week:

One 2 hour rehearsal per week.....11	
One 90 min. " " " ".....18	
One 75 " " " ".....0	
One 60 " " " ".....4	



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President, Oliver Ditson  
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Boston and Philadelphia,  
and a speaker, at the meet-  
ing of the Publishers' Group.



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Music.

#### THE NATIONAL HIGH SCHOOL CHORUS

The standing Committee on Vocal Affairs presented for the first time a national chorus of three hundred voices, the members of which represent thirty-seven different States. This concert was given with orchestral accompaniment under the direction of Dr. Hollis Dann, Professor of Music Education of New York University.

The Committee hopes to parallel along local lines the splendid work of the Committee on Instrumental Affairs. Plans are being made to greatly increase the attention to the great opportunities that are possible with the voices of the children in the schools of America.

The thrill of hearing the finely interpreted program of choral pieces was a revelation to the great audience which packed the Chicago Orchestra Hall. Dr. Dann led the chorus in a masterly way, and the impression that was felt on all sides was that choral work was again coming into its own.

The Sectional Committees on Vocal Affairs met at nine in the Grand Ballroom, Ernest Hesser of Indianapolis in the chair. A splendid program of Bach, Purcell and some moderns was presented by the high school a capella choir from Flint, Mich., Jacob A. Evanson, conductor. This choir contains 42 boys and 38 girls and the ensemble was well-nigh perfect. Mr. Evanson seems to be among the elect as a conductor of young groups, and the conference was enchanted with the sheer beauty of quality, intelligence and joy with which the young people sang.

George Oscar Bowen of Tulsa, Okla., presented a soprano, Lois Dean, from his high school voice culture class, who displayed a very beautiful voice, so well trained as to constitute a strong argument for voice culture classes in high schools.

Harry W. Seitz, Central High School, Detroit, gave a demonstration of voice class-work. The girls, 24 in number, sang exceedingly well, but it was disappointing that more time was not given to the actual demonstration of the class-work in technique.

T. P. Giddings, of Minneapolis, gave a concise, clear, convincing demonstration of how an expert teacher goes at the business of classifying boys' voices in the difficult Junior High grades.

John Finley Williamson of the Dayton-Westminster choir, gave a vigorous and tonic talk on the subject of Vocal Technique for the Conductor. The sterling common sense that underlies Mr. Williamson's great talent was made quite clear. He is an adept at "de-bunking" choral technic. (It will appear in a later issue of the MUSICAL COURIER.—The Editor.)

Followed a short program by the prize-winning boys' quartet from Indianapolis, Ernest Hesser teacher; and the prize-winning mixed quartet from Tulsa, Oklahoma, Geo. Oscar Bowen, teacher.

#### THE EXHIBITORS

One of the fine contributions to the conference was that of the Music Education Exhibitors' Association. For a number of years this group of publishers and manufacturers of the materials used in the various phases of school music has displayed its merchandise in the conference headquarters' Hotel, where members might visit and become acquainted with things which otherwise they might not know about. At Chicago the exhibitors occupied an entire floor at the Stevens Hotel, where every possible help for the supervisor and teacher could be found. During the week there was a steady stream of visitors to all the exhibits. Almost everyone seemed to be taking advantage of the splendid service that was offered by the Exhibitors Association.

#### SINGING IN THE LOBBY

Every night at 10:30 hundreds of members gathered together in the spacious lobby of the hotel, where they sang songs for an hour. The singing was led by various mem-



Kaufmann & Fallery Co. photo

FLINT CENTRAL HIGH SCHOOL A CAPELLA CHOIR, FLINT, MICH.,  
which sang on Thursday, under the direction of Jacob A. Evanson, the conductor.



bers of the conference and was an inspiration to all who took part.

#### SECTIONAL MEETINGS

Sectional meetings were held by the supervisors' group under the following subject headings:

Supervisors Group  
Composers Group  
Publishers Group

From time to time during the next few months, papers which were presented will be published in the *MUSICAL COURIER*. It is obviously impossible to include detailed accounts of all the activities of the conference in a single article. This report is intended to give those who could not attend an idea of the tremendous scope and importance that the subject of music is today occupying in the minds of all who are alive to the opportunities to make America, through its public schools, the greatest musical nation on earth.

A stamp of approval was placed upon music contents in the schools by E. H. Wilcox of the Department of Music at the State University of Iowa. Introducing the music contest programs, he said: "A music contest cannot be approached from the viewpoint of a horse race in which there is only one winner. High school music competitions or festivals must be considered gatherings in which we all learn from each other. They are really special forms of conventions in which both student and teacher participate. If every teacher who enters a competition will look forward to learning from her competitors and will consider the contest a convention or assembly or eisteddfod or a 'coming together' for an exchange of ideas, we will have no difficulty in maintaining the proper spirit for music contests. Without the proper spirit the contest movement as applied to high schools will degenerate and die. With the proper spirit the high school festivals will become one of the most potent influences at the service of those who are interested in education through music."

In retrospect, he referred to the rebirth of musical competition in Europe since the World War—a form of contest which has existed in the Old World for centuries.

"In the United States, the contest movement as applied to high school music is only a quarter century old. The ascendancy of the high school music contest idea has continued regularly until the last few years, when several warning voices have been heard, cautioning us against the undesirable features which are appearing in connection with some of our competitions."

Pleading for the inclusion of music as a regularly credited subject in the curricula of high schools, Merle Prunty, principal of the Tulsa Central High School at Tulsa, Oklahoma, said:

"No other subject in the high school curriculum can so richly nourish the fundamental emotional nature of youth as can good music."

It is as requisite to develop the emotional nature of high school students, he contended, as it is their intellectual natures. "The great problem of education in these years is not alone in fact-getting, nor in developing a solid amount of information and organized knowledge. The vital problem is that of translating youth's fundamental longings and surging emotions into appropriate ideals of spiritual expression and patterns of conduct that shall become the rich and significant substance of adult years."

Upon this thesis, Mr. Prunty urged the inclusion of music as a part of the regular daily schedule of studies in high school, and placing it on an absolute par with all other subjects in the amount of credit given for graduation.

"The surest means of discouraging election of any school subject is to brand it with a fractional credit. If we are ever to create a nation of music lovers, we must at least give the scheduled hours devoted to music equal credit with the scheduled hours given to other subjects."

"I doubt the physical advisability, as a rule, of students' attempting to carry a full schedule of high school hours and a heavy outside music schedule as well. I therefore think it is the duty of the high school to make allowance in the daily high school schedule for the musically minded students who are doing outside music work."

Mr. Prunty declares he cannot consent to any curriculum design which does not give major consideration to a place for music in the curricula of all students. Moreover, he thinks that music can have whatever place the administrators of high schools are willing to give it.

"Its failure to appear in the present day high school curricula of all students," he added, "is simply due to lack of recognition on the part of high school administrators of the place that music should have. Their thinking has been clouded with inadequate vision of its possibilities in making a fundamental contribution to the enrichment of human life."

A very serious blockade to the free and unlimited election of music in the senior high school, he cited as the subject prescriptions and limitations of the various courses required for graduation. The American high school is still a predominantly academic institution, and fashions its teaching much along the lines laid down by colleges and universities for entrance at their doors.

"Why should academic traditions control the offerings to all the students of the American high school, especially when only about one-third of those who are graduated today ever enter college?" he asked.

The Eastern colleges, he pointed out, will generally accept no non-academic subjects for entrance. Music, though usually listed among the non-academic units accepted for entrance by Western institutions, is, as a rule, approved for a maximum of but one entrance unit.

"Music can never rise to the place which it should have in the curriculum of the modern high school until our colleges and universities recognize its cultural value as being on a par with any other subject now demanded for entrance. Observation and experience have shown that there is actually very little relation, if any, between the high school subjects now required of high school graduates for college entrance and the courses pursued later by these graduates in their college course."

Nevertheless, Mr. Prunty sounded a note of optimism. "Those of us who place great faith in the power of music in human life find cause for encouragement," he said, "in the increasing favor exhibited by public school administrators toward the teaching of music." He cited particularly the resolution of appreciation for public school music work adopted by the National Education Association in recent session at Dallas.

(Additional material, including addresses made in Chicago, will appear in following issues.)



MUSIC SUPERVISORS' NATIONAL CONFERENCE BREAKFAST GIVEN IN HONOR OF THE FOUNDERS, AT STEVENS HOTEL, CHICAGO, APRIL 18, 1928

Kawman & Fahy Co., Photo



# HORACE BRITT

WELCOMED AS GREAT CELLIST

Horace Britt delighted a vast crowd at Scottish Rite Auditorium with an exquisite recital of music for the cello. Britt never forgets that the cello is primarily a legato instrument which he exemplified with the beautiful Handel Sonata. A reading which for beauty of tone, grace, phrasing and variety of expression, hardly could have been excelled. IT WAS LIKE THE WELCOMING OF A HERO—which, indeed, Britt was—HERO OF MANY MUSICAL TRIUMPHS IN THIS COUNTRY AND ABROAD.

—Charles Woodman in the *San Francisco Call and Post*, March 29, 1928.

HORACE BRITT IS A STYLIST. He has a smoothness and equality of tone on all strings that is very pleasing. HIS TONE IS FULL, RICH, VIBRANT. Over and above this, Britt is a fine artist. HE HAS THE SPIRIT OF MUSIC IN HIS FINGER TIPS.

—Arthur S. Garbett in the *San Francisco News*, March 29, 1928.

HERE WE HAD THE AUTHENTIC SINGING TONE OF THE CELLO, COMBINED WITH A TECHNICAL MASTERY SO COMPLETE THAT IT NEVER SEEMED SELF-CONSCIOUS.

—Redfern Mason in the *San Francisco Examiner*, March 29, 1928.

SEASON 1928-1929 NOW BOOKING



## What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

### Lucie Caffaret, March 15

**TIMES**  
Miss Caffaret confirmed the favorable impression she made on her first appearance as an artist of fine taste, sound musicianship and technical accomplishment.

**SUN**  
... her brilliance and insight stood out ... in an impressive fashion.

**TIMES**  
... an artist of fine taste, sound musicianship and technical accomplishment.

### Luigi Franchetti, March 17

**HERALD**  
Mr. Franchetti has marked technical skill and agility. ...

**TIMES**  
... showed commendable taste and variety in phrase and dynamics.

### Little Symphony Orchestra, March 18

**TELEGRAM**  
... that toothsome fruit of a visit to Cuba ... entitled La Rumba ... which Mr. Barrere never tires of offering ... neither do the audience tire.

**JOURNAL**  
Mr. Barrere, seeking the unusual ... produced a program ... that combined the elements of the unfamiliar and the intriguing.

### Galli-Curci, March 18

**AMERICAN**  
Amelita Galli-Curci sang to a tremendous audience last night ...

**SUN**  
The soprano's following was out en masse. ...

**TELEGRAM**  
... her great art lies in making vocal virtuosity sound as though it were not so, in spinning delicate, airy tracteries of tone ... as the song of lark or nightingale.

**EVENING WORLD**  
If the pianism of Lucie Caffaret was soulless and superficial at her recent debut, it at least attracted attention by its play of iridescent color and glittering technique ... last night these commendable adjuncts absented themselves.

**TELEGRAM**  
... the flip, rattling, salon sewing machine adventures of Miss Caffaret.

**TELEGRAM**  
... a type of glib and superficial pianist much favored in Paris.

**WORLD**  
Occasionally his technique is actually awkward and stiff.

**HERALD**  
... a certain similarity of flavor ... largely contributed to a lack of variety.

**WORLD**  
... Maganini's La Rumba—a piece so barren that the smiling visage of its youthful composer could not give it any retroactive warmth.

**WORLD**  
The keynote of the Barrere Little Symphony performance last evening was an even greater optimism than usual.

**EVENING WORLD**  
The audience ... was not of the generous size of former seasons. ...

**WORLD**  
... failed to attract ... a crowd sufficiently numerous to fill Carnegie Hall.

**EVENING WORLD**  
... ventured into the region of elaborate coloratura arias with far less satisfying results. In her essays with ... embellishments ... the voice fell off ... in quality ... and the pyrotechnics boasted little brilliancy.

### Alice Paton Popular in Home Town

Alice Paton, soprano, spent the Easter holidays in her home town, Dover, N. H., where her art is so well appreciated that as soon as it was learned that she was in the city an engagement resulted to sing at the Sunday evening services on April 8 at St. James Methodist Episcopal



Photo by Nicholas Murray

ALICE PATON

Church. Another appearance was at the funeral services of one of the prominent citizens of Dover. While at home Miss Paton received a telegram from Sue Harvard to substitute for her at the Marble Collegiate Church in New York, and therefore the soprano returned to the metropolis sooner than she had planned. On April 24 Miss Paton was scheduled to give a recital in the opera house in Dover. She made her debut in that auditorium about two years ago when she returned from Italy, and her appearance there a few days ago was her first since that time. Yesterday, April 25, she sang in the Washington Auditorium at the Thirty-seventh Continental Congress of the National Society of the D. A. R. Miss Paton has been engaged as the regular soprano soloist at the First Congregational Church in Montclair, N. J., the largest Protestant church in that city, and will begin her duties there the first week of May.

### Rodzinski Wins Plaudits as New York Symphony Conductor

Dr. Artur Rodzinski, head of the orchestra department of the Curtis Institute of Music, won critical praise of a high order following his appearances as guest conductor of the New York Symphony in the pair of subscription concerts on March 1 and 2. Conducting entirely from memory, Dr.



© Goldensky

DR. ARTUR RODZINSKI

Rodzinski led the symphony in a program including the Tchaikovsky Fourth Symphony, Weber's Oberon overture, Stravinsky's Petroushka and the Meistersinger overture.

"Many conductors have led the New York Symphony this season. None of them have secured a more precise and exact response to their wishes in so brief a period of rehearsal as Mr. Rodzinski," said Olin Downes in the New York Times. "It was a brilliant, well balanced, yet truly emotional performance." Mr. Chotzinoff in the New York World commented: "Mr. Rodzinski proved that he possesses the basic requirements, an incisive beat, a lucid familiarity with the workings of a modern orchestra, a clear understanding of the score, a sense of balance and proportion, and sufficient temperament to hold the attention of his listeners and his men."

During the present season Dr. Rodzinski has been acclaimed as guest conductor of the Los Angeles Philharmonic in a series of concerts, and as guest conductor of the Pennsylvania Grand Opera Company.

### A Spross Testimonial Dinner

A testimonial dinner was given by the Service Clubs of Poughkeepsie to Charles Gilbert Spross at the Nelson House, Poughkeepsie, on April 11, under the direction of a committee selected from the Kiwanis, Rotary and Exchange clubs, with W. L. Coghill, general manager of the John Church Company, as honorary member. During the course of the proceedings Mr. Spross was presented with a bound book containing letters of appreciation from musicians in every State of the Union. He was also presented by the John Church Company with specially bound volumes of his complete works, all of which have been published by that company. Among the guests who went up to Poughkeepsie from New York for this occasion were the following: Mr. and Mrs. Arthur Bergh, Clayton W. Old, Gene Buck, C. M. Tremaine, Helen Knox, Mr. and Mrs. Benjamin Prince, John L. Burdett, Mr. and Mrs. John Philip Sousa, Oley Speaks, Major General William Weigel, Willard D. Rockefeller, Joseph Priaulx, Fred Patton, Hollister Noble, W. J. Dougherty, Mr. and Mrs. Dudley Buck, Mr. and Mrs. Judson House, Marie Tiffany, Benjamin Foster, Mrs. G. A. Ackermann, Mr. and Mrs. W. Leroy Coghill, Henry Hadley, and Alexander Kesselburgh.

### Antonio Bassi Arrives

Among recent arrivals on the Steamship De Grasse of the French Line were Antonio Bassi, Milan representative and correspondent of the MUSICAL COURIER, and Mrs. Bassi. They had a most enjoyable trip owing to the courtesy of Mons. Reine Sagot, director of the passenger department, and his assistant, Ernest Quirot, who give their personal attention to the many artists and students who travel on this line. Among the artists making this trip, were a quintet of members of the Society of Ancient Instruments, founded in 1901 by Henri Casadesus. A remarkable organization of five artists using instruments of a former day, they gave an interesting benefit concert for the French sailors' fund during the trip, which was much enjoyed by all on board. Mr. Casadesus and his company will tour the United States for six weeks, under the management of Richard Copley.



"It is indeed a charming song and will appeal to my audiences."  
NORMAN JOLLIFFE.

### LOVE'S MAGIC

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#### PARTICIPANTS IN THE ANN ARBOR MAY FESTIVAL

The thirty-fifth annual May Festival will take place in Hill Auditorium, Ann Arbor, Mich., from May 16 to 19. There will be six concerts, at which noted artists will appear and in which the Chicago Symphony Orchestra, the University Choral Union and the Children's Festival Chorus will take part. Among the choral works to be presented are St. Francis of Assisi, Pierne; Marching Song of Democracy, Grainger; The Quest of the Queer Prince, Hyde, and Aida, Verdi.

#### Annie Louise David's Activities Continue

Annie Louise David's engagements are keeping her busy right into the spring. The harpist's recent appearances have included, besides a concert with the Patterson Choral Society in Newcastle, Pa., the latter part of last month, two Easter day engagements, one being at the Harlem (New York) Reformed Church Louis Dressler, organist, and the other at the Lafayette Avenue (Brooklyn) Presbyterian Church, John Hyatt Brewer, organist. Miss David is particularly popular as a church soloist. She was obliged to refuse eleven offers from various churches this Easter. In addition to being a recitalist, Miss David is a teacher of harp, and so numerous were the demands for her pupils for church services that day, that she was able to book all of all those that she felt were sufficiently advanced for such work.

In a review of one of her recent concert engagements, one paper stated: "The assisting artist was Annie Louise David, harpist, and the audience was delighted with her work. She is a delightful musician and was an addition to a wonderful program."

Besides her professional activities, the harpist frequently entertains many musicians in her New York home. A short time ago she gave a reception to Phillida Ashley, Aileen Fealy and Eva Atkinson, when about sixty-five guests were present. On April 4 she gave a dinner party for Leona Neblitt, violinist, who appeared in recital in New York not long ago. Miss David expects to leave for California some time in June.

#### Jacob Gegna Gives Musicale

A musical get-together was held at the studio of Jacob Gegna, violinist and teacher, a while ago. Among those who participated were: Leo Strokoff, violinist, who recently gave a New York recital at Carnegie Hall; Jacob Gegna, who played various numbers, including some of his own compositions; Ruth Slavsky, a young girl of talent in several piano solo numbers, and Dorothy Turry, a promising young soprano who sang several songs. Otto Slavsky, a mere lad who plays unusually well, contributed some clarinet solos. Robert le Diable, a brilliant pianist, was also heard. A Beethoven sonata and a Bach concerto for two violins and piano were played by Jacob Gegna, Blanche Morris and

Vera Stetkewitz, and last, but not least, two numbers of Chopin were rendered by Jean Rouse, who performed with intelligence, and displayed no little personality and charm.

#### Vreeland to Tour with Minneapolis Orchestra

Among the many western cities in which Jeannette Vreeland will appear on the spring tour of the Minneapolis Symphony Orchestra are: Des Moines, Sioux City, Burlington and Cedar Falls, Ia.; Kearney, Neb.; Cheyenne, Wyo.; Ft. Collins, Denver, Boulder, Colorado Springs and Pueblo, Colo.; McPherson, Winfield, Chanute and Lawrence, Kans.; Tulsa, Okla.; Joplin, St. Joseph, Kansas City and Columbia, Mo.; Appleton, Wis., and Ironwood, Mich. The soprano was so well received on the last spring tour with the orchestra that many recital appearances resulted in the cities in which she was heard.

#### Gigli's Last Appearance This Season

Gigli, distinguished Metropolitan Opera tenor, will make his final appearances of the season at a gala concert in Carnegie Hall, New York, on May 9. The affair is to be under the auspices of the Italian weekly paper, La Follia. The several other artists assisting Mr. Gigli will be announced later.

#### Martin Ross Booking Baklanoff and Vandever

Georges Baklanoff, baritone, who is often referred to as "the greatest singing actor of the present day," is being extensively booked by his manager, Martin Ross. Baklanoff is to appear in costume recital with Eugenia Vandever, soprano, and Mr. Ross reports many engagements for next season.

By critics who have heard him in both fields, Baklanoff has been proclaimed "greater in concert than in opera." This means much, for the baritone is a brilliant figure in opera, and during his many seasons with the Chicago Civic Opera he has proved one of its most valuable and versatile members.

According to the Chicago Herald and Examiner critic, "Baklanoff has every qualification for the concert stage. His voice is in its prime and has so many more resources than can be displayed in opera that one wonders he has not sought the artistically richer field of the recital long ago." Many like press comments have followed his appearances in Washington, D. C., Boston, Los Angeles and elsewhere.

#### Nadworney Warmly Received in Washington

When Devora Nadworney sang recently in Washington, she was warmly received by the press, the critic of the News of that city saying in part: "Miss Nadworney proved herself a charming singer and displayed a voice of rich and lovely quality and of thrilling depth. On her program were two opera arias which won enthusiasm from the audience; and a group of folk songs of which the Mexican was the most delightful, employing the singer's voice with greatest charm and to best advantage."

#### Margaret Shotwell in London

Margaret Shotwell, American pianist, who has been appearing in Paris with success was scheduled to play the Grieg concerto today, April 19, with the London Symphony Orchestra, Sir Henry Beecham, conductor. She is under the management of R. E. Johnston.

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## Music Notes From Coast to Coast

**Allentown, Pa.** The Salem Chancel Choir, under the leadership of Sol Unger, presented Martinelli, assisted by Mme. Paggi, to a capacity audience at the Lyric Theater; all the available standing-room being taken. The recital consisted of a few part songs by the choir, groups of solos (mostly Italian opera arias) by the soloists, and a single duet. The audience was the most enthusiastic ever assembled in Allentown. A number of encores and countless recalls interspersed and followed the program.

John Mealey, baritone, a native of Allentown, appeared in recital, assisted by Flavilla Ritter, pianist, and Homer Nearing, accompanist, at the High School Auditorium a few weeks ago. The large audience heartily acclaimed the two young artists, and many encores were demanded.

Aleen Grossart was the soloist at the closing concert of the Symphony Orchestra. She played the Hungarian Fantasy by Liszt and received many recalls from the appreciative audience.

Homer Nearing's choral work, The Song of Songs, was given by the choir of St. Stephen's Lutheran Church at a post-Easter service. The solo parts were sung by Elsie Williams, Howard Sommons, Harold Pfeiffer and Luther Kurtz.

**Birmingham, Ala.** Newly elected officers of the Birmingham Music Teachers' Association for next year are: Sara Mallam, president; Mrs. E. L. Carter, vice-president; Alice Graham, corresponding secretary; Mrs. Guy Allen, recording secretary; Mrs. H. B. Hall, treasurer. The association voted a donation to the Boys' Industrial School Band.

The famous Chickering grand piano used by Franz Liszt was brought to Birmingham and exhibited by the E. E. Forbes & Sons Piano Company, and sponsored by a number of the city's prominent musicians and educators. Using the distinguished instrument, Edna Gockel Gussen, director of the Birmingham Conservatory of Music, played a program of Liszt compositions in Phillips Auditorium, before a large and enthusiastic audience. Leon Cole, baritone, and C. R. Klenk, violinist, were assisting artists on the program.

The Sewanee Glee Club, a splendid organization of young men from the University of the South, entertained a large and appreciative audience. Their performance was beautifully staged, cleverly arranged, and excellent in every respect.

The Birmingham Music Study Club presented its final sacred concert of the season at Temple Emanu-El, with Edna Gockel Gussen as organist. May Shackelford sang the

soprano solo, Great Is the Holy One of Israel (Case), and the combined choirs of the Temple and St. Mary's-on-the-Highlands, under the direction of Mrs. Gussen, sang The Day of Judgment (Arkhangelsky), Cherubim Song (Bortniansky) and Bless the Lord (Ippolitov-Ivanof). Mrs. Gussen's organ numbers included a Bach Prelude and Fugue, Intermezzo (Callaerts), Toccata (Dubois), and At Evening (Matthews). Leona Lewis, organist and pupil of Mrs. Gussen, played the Guilman Sonata in C and Franck's Finale.

Edith Sims has returned after a year in Italy, where she studied voice with Alberto Caffo.

Stuart Van DeVeer, Leta Beitman, Harold Rubenstein, and Mrs. Julian Schwartz rendered a delightful musical program before the Council of Jewish Women. A. G.

**Buffalo, N. Y.** Mrs. Lester Cherry, soprano, Katherine Statler, pianist, and Theresa Lynch, contralto, appeared before the Saturday afternoon Chromatic Club at Lafayette Hotel, the accompanists being Ethyl McMullen and Margaret Colton Dempsey. Mrs. Cherry's lyric soprano pleased the discriminating audience. Katherine Statler's progress has been watched with interest since she made her pianistic debut as Evelyn Choates' pupil, lately returning from study at Fontainebleau. This youthful pianist has much in her favor. Her performance was of outstanding merit. Theresa Lynch's rich contralto voice was heard in a group of songs in Italian, French and German, sung with excellent interpretation.

The Davis-Lewis Trio has filled a number of engagements, a recent successful recital being given for the Hamburg Women's Club. Emilie Yoder-Davis, pianist, Harriet Lewis, violinist, and Hedwig Schmidt, cellist, are the members of this trio. Emilie Yoder-Davis appeared at one of the concerts of the American Promotion Club, also at the Patriotic concert in Asbury-Delaware Church, acting as piano soloist and accompanist for the chorus. Mildred P. Kelling and Julia Jennings played two-pianos numbers, and Amelia Gerstman, soprano, contributed solos at one of the last concerts of the American Promotion Club.

Mildred Laube, harpist, and Harriet Lewis, violinist, are two of our popular young musicians giving programs of classic numbers for recitals, also playing for weddings, receptions, banquets, etc. A recent engagement in which they scored success was their program with the Cornelia Otis Skinner "Character Sketches" presentation, under the auspices of the Buffalo Wellesley Club.

Irene Pellette Studt, soprano, has filled a number of engagements the past month, including the Women's Society of Richmond Avenue Church of Christ; also the Good Friday service (Mrs. W. F. Jacobs, organist); dinner soloist at Central Church of Christ, Mrs. George Bagnall, accompanist; annual banquet and pageant of the North Park Baptist Church, Helen Judson, organist and accompanist; Public School 54, two programs, Mildred Koehler accompanist; program of East Indian songs for the North Park Baptist Church Women's Society; Consistory vespers service, program of Russian liturgical music, Helen Judson, organist. Palm Sunday, Mrs. Studt and her choir of the North Park Baptist Church presented Stainer's Crucifixion, the soloists being: John Atkinson, tenor; Willis Barney, bass; Helen Judson, organist; Mrs. Studt, soprano and choir director.

Kurt Paur, pianist, made a deep impression in his recent appearance as soloist for one of the Chromatic Club recitals, his technical equipment and musicianship in the Chopin sonata B flat minor, op. 35, also the group of solos by Borodine, Debussy, Schubert-Liszt and Dohnanyi, winning prolonged applause.

The many musicians in the audience of the Lafayette Ballroom have not forgotten their delight and sense of perfect satisfaction in the playing of Myra Hess, English pianist. It was a rare event in the season of the Chromatic Club, and much credit is due the club for bringing her to Buffalo.

Among the number of Otto Hager's excellent pupils several have stood high in their recent high school music marks, among them Gladys Rosdentscher (a sixteen year old girl), Arline Bukosser, Frederick Eppers, Nelson Muszyuski, Edwin Dowd and Clara Burman. Miss Rosdentscher recently gave a Chopin program and is the pianist for the Masten Park high school orchestra. His pupil, Elsa House (who will be remembered from her two-piano concert with Elizabeth Davies at the Athletic Club last season) has met with flattering success in her many engagements.

The Ella B. Snyder Ensemble, with Julian Caster conductor, sang at the Richmond Avenue Methodist Church recently, also for a performance at the Great Lakes Theater. One of the leading members of this organization is Jessamine Long, solo soprano of St. James Episcopal Church choir. She gave an admirable presentation of the Hear Ye Israel Elijah aria at a recent service.

Gertrude MacTaggart, organist and choir director of the Covenant Presbyterian Church, prepared Stainer's Crucifixion for Good Friday. L. H. M.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio.** The Cincinnati Symphony season brought to the city Horowitz, the pianist, who so completely won his audience that, when he returned to acknowledge the applause, the audience rose to its feet, a rather rare occurrence in Cincinnati. The second concert of the month brought to the platform as soloist, Vladimir Bakaleinikoff, first viola player and assistant conductor, who is known far and wide as an unusually fine soloist on the viola. Bakaleinikoff has firmly won a place in musical Cincinnati and his work as director of the Sunday Popular Concerts and the Young People's Concerts is very meritorious. Jacques Thibaud and Josef Hofmann were the other soloists whom Cincinnati is always eager to hear and enjoys thoroughly.

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**WHEN IN VIENNA**

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Mme. Charles Cahier was presented in recital by the Clifton Music Club, of which Mrs. John A. Hoffmann is the successful president.

The St. John's Choir, John A. Hoffmann director, gave the third of its series of three Sunday Musicales, appearing in the concert as co-artist with Dan Beddoe, tenor, of the Conservatory of Music's artist faculty. This organization proved itself not only a successful impresario but a highly artistic musical unit of which the city may well be proud.

Florence Austral was the high point in the Matinee Musicale's season, and she gave a delightful program of songs and arias, presenting as premieres several songs by Louise Harrison Snodgrass with lyrics by George Elliston.

A brilliant festival season was presented by the Cincinnati Symphony Orchestra Association, which again brought the Mendelssohn Choir of Toronto, Herbert A. Fricker, conductor, for a series of four concerts, jointly with the Cincinnati Symphony Orchestra, Fritz Reiner, conductor.

Albert Berne, of the Conservatory's artist faculty, again pleased a large audience with his usual fine and artistic singing. Mr. Berne makes a specialty of using only unhackneyed songs on his programs, each of which is literary as well as a musical gem.

Eleanor Wenning was presented with the ring of excellence, the highest tribute granted by Sigma Alpha Iota Sorority.

Henry C. Lerch offered a group of his voice pupils in a recital in his studio, and his church choir gave one of the city's loveliest choral programs during the month. M. D.

**Des Moines, Ia.** Jacques Jolas and the famous Liszt piano from the Budapest museum were the attractions at the Hoyt Sherman Auditorium. The Junior League members presented the concert. Mr. Jolas gave a program of Liszt, Schumann, Chopin, Debussy, Ravel and Ibert. Mr. Jolas presented a second program before the Junior League members the following day and then appeared at Indianola before the Iowa State Federation of Music Teachers.

Church music received added stimulus from the Palm Sunday and Easter Day programs given by several of the leading church choirs of the city. The Women's Club Chorus, under the leadership of George Frederick Ogden, gave Palm Sunday vespers at Hoyt Sherman Auditorium. Soloists were Susan Bender Eddy, soprano; Tyne M. Buck, baritone; the Des Moines School of Arts quintet, including Carol Hudling, Lyman Wiltse, Kathleen Barkley Wiltse, Adella Anderson and Waldo Scott, and The Wiltse String Trio which includes Mr. Wiltse, Mrs. Wiltse and Mrs. Redmon Saylor. St. Paul's Episcopal Church heard the boys' choir under the direction of Dean Holmes Cowper of Drake University. Plymouth Choir, under the direction of Genevieve Wheat Baal, gave a stirring presentation of Dubois' Seven Last Words. Edith Ury, organist; Hiram Hunn, baritone; Thomas Benson, tenor, and Clara Davison Watts, soprano, were the soloists.

George Frederick Ogden, Arcule Sheasby and Alfred Smith were the three judges for the district music schools' contest held at Perry, Iowa. First prizes were awarded as follows: woodwind, Louis Trevarthen; violin, Charles Crawley; soprano, Virginia Lovejoy; alto, Helen Gottschalk; baritone, Vernon Babbitt; brass instruments, Bergen Raynor; piano, John Herman; chamber music group, Marion Fox, William Stevenson, Helen Holland and Charles Crawley; boys' vocal group, Ankeny; girls' vocal group, Ankeny.

The Gamma Nu Piano Club has sponsored the organization of two junior piano clubs to be known as the Gamma Nu Auxiliary and the Mozart Club. These clubs meet once a month for study and programs. Gertrude Huntoon Nourse, of the piano department of Drake University, is the honorary president of Gamma Nu which has recently affiliated with The Iowa Division of the National Federation of Music Clubs. Cornelia Williams is president, Marvel Gaberson, vice-president, and Thelma Snyder, secretary.

Alberto Salvi, harpist, assisted by Laura Townsley McCoy, soprano, gave the annual open day program of the music department of the Des Moines Women's Club. They proved two of the most popular artists engaged in recent years. Miss McCoy has a charming personality, and her voice, while not big, is pleasing.

The Flonzaley String Quartet gave what was press agented as their last local concert at the Shrine Auditorium. The quartet appeared in conjunction with the Waldorf Choir, under the local auspices of the Lutheran Women's League.

Mu Phi Epsilon, honorary musical fraternity, has pledged two members, Mrs. Lewis Bolton and Mrs. Oliver J. Fay. A Schubert program was given by Lenore Ballenge, contralto, and Frances Fletcher, violinist.

Mrs. Arthur Neumann, organist, and Arcule Sheasby, violinist, broadcasted a program of music by Iowa composers over WHO.

The Iowa State Federation of Music Teachers concluded its thirty-third annual session at Indianola with a concert by Moissaye Boguslawski, Chicago pianist and opponent of jazz. Among the speakers and performers was Louis Victor

(Continued on page 51)

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# BEECHAM REVIVES HANDEL'S SOLOMON BEFORE KING AND QUEEN

Performance, However, Not So Good—An Easter Flood of Choral Music—Godowsky Plays Beethoven—The Wireless Octopus—A New Society

LONDON.—By far the most intriguing event that musical London has experienced this season was the recent performance of Handel's *Solomon* by the Royal Philharmonic Orchestra and Chorus under Sir Thomas Beecham. Not only had Sir Thomas rearranged and partially re-scored the music—in other words, "pepped it up"—but the king was to lend the original score, from his private library, to be on view for the occasion, and—crowning glory—their majesties themselves promised to be present (for the first time, it is said, in the history of the society) with Sir Edward Elgar, as Master of the King's Musick, in attendance. Various presentations were to be made during the evening and Sir Thomas was to be decorated with the Society's gold medal.

In spite of all these promised glories the Queen's Hall was not quite full and perhaps those who remained away had inside information regarding the actual performance. For while everything came off as per arrangement, thus providing the society reporters with front page copy, many music lovers went away disappointed, the "pepping" process having left much to be desired.

There seems to be a generally accepted theory that oratorio is a thing apart from music in general and must therefore be treated differently. Just why, after all, should choral bodies be allowed to over-emphasize their phrases in a way which would never be tolerated in opera? And why should oratorio soloists be permitted to sing just notes, with a supreme disregard for the meaning of the words which, presumably, inspired those notes, to say nothing of singing them wrong, as happened too frequently for comfort in this particular performance. Speed alone does not atone for such shortcomings.

## THAT EASTER FLOOD

It is fear of this sort of performance that keeps us from attending many of the otherwise attractive sounding choral concerts which, of course, abounded at Easter time. There was the annual Bach passion music—this time according to St. John—at Central Hall, conducted by Vaughan Williams; the St. Matthew Passion at Westminster Abbey, under Ernest Bullock; Elgar's *The Kingdom*, under Harold Darke, and a performance of the *Messiah* by the Glasgow Orpheus Choir, which was in many ways deeply impressive. There were no soloists, the arias being sung by members of the choir, either as solos or in some cases by the section concerned. Instead of the usual orchestral accompaniment many of the choruses were sung *a cappella*, while piano and organ supplied the deficiency at other times. The beauty of this choir's tone and its technical command are remarkable.

One of the high spots in orchestra concerts was reached by the London Symphony at its recent performance under Felix Weingartner, whose conducting of Mozart's G-minor symphony was, with the exception of the visit from the Berlin Philharmonic, the finest orchestral performance we have heard in London this season. It atoned in some measure for Hermann Abendroth's interpretation of Beethoven's fifth symphony at the previous concert of this series, which, despite its distortions was one of the duller performances within memory.

## GODOWSKY PLAYS BEETHOVEN

A pleasant surprise, in view of our disappointment over their last visit, was the second concert here by Sir Hamilton Harty and the Hallé Orchestra from Manchester. The piece de résistance of the evening was an extremely live and plastic performance of Berlioz's *Symphonie Fantastique*. The soloist of the concert was Leopold Godowsky, whose playing of Beethoven's fourth concerto focussed our attention on himself rather than the exclusion of Beethoven, especially in the cadenzas, which were excellent. His tone color and technical accomplishments won him plenty of applause.

## THE WIRELESS OCTOPUS

This was one of the series of National Concerts of the British Broadcasting Corporation which is gradually spreading its influence over all of England's musical activities. In London it has not only these National Concerts, which take place both in the Queen's Hall and the East End, where Sir Edward Elgar recently conducted a program of his own works, but also the Proms, just announced again for the summer season.

Then it has monthly chamber music evenings at which one can hear the most modern music performed in London. The time may come when music critics will no longer have to sally forth to listen to their concerts at all, but can do all their criticising at home.

A definite step toward this millennium has already been taken by the Sunday Times, which has presented its critic, Ernest Newman, "with the most complete and up-to-date system of wireless installation." Nevertheless, London's musical oracle was seen at the latest B.B.C. modernist chamber music concert among Our Little Group of Serious Listeners which had dwindled to a mere dozen. Perhaps he wants to be an eye-witness to the demise of modern music, whose funeral oration he has already written. And if the concert that we heard that evening were a criterion of present-day composition, one could not but predict an early death, for more discouraging examples have rarely been heard than Erwin Schulhoff's second and Tibor Harsanyi's first string quartets. There may, however, be hope for the latter, a Hungarian living in Paris, because of his youth.

## GEORGE HENSCHL SINGS ONCE AGAIN

Still another series of concerts undertaken by the B.B.C. is being given at the Arts Theater Club, where a number of new and daring plays have been produced during the last year or two. But there was little that was new and nothing that was daring at the first concert given there, though much that was pleasant. One number, at least, was entirely delightful, and that was the singing of two Schubert songs by Sir George Henschel, the septuagenarian who thirty years ago was acknowledged to be the foremost lieder singer in Europe and America. Today, alas, there are not many to be compared with him. His complete identification with what he is singing and his peculiar method of achieving contact with the audience is a delight. Yelly d'Aranyi, violinist, and Marcelle Meyer, pianist, shared the rest of the program which included very creditable performances of some Bach, Mozart, Scarlatti, Ravel and some Spanish trifles. An-

other enjoyable concert was that of Yelly d'Aranyi and her sister, Adila Fachiri, who played some fine old music for two violins. The two outstanding works were Purcell's *Golden Sonata* and Bach's C major sonata which were played with vigor, a fullness of tone and fine rhythm.

The Gerald Cooper Concerts closed with stirring performances of sonatas by the three B's that called forth cheers from the audience. Adolf Busch and Rudolph Serkin, admirable violinist and pianist, respectively, have won a deservedly high place in the regard of the musical public here. Their artistic ideals and thorough musicianship make their appearances high lights of the season.

## MORE ANTI-NINETEENTH CENTURY

One would think that, just in London, chamber music needs no stimulus. Nevertheless, a new organization, under the title of the New English Music Society has come upon the scene with all those trappings which make it suspect as a sincere effort for art.

Marchionesses, Countesses and "Honorable" head its list of ornamental patrons, and its opening concert at a fashionable hotel was distinguished by a sumptuous buffet. When the Marchioness of Landsdown informed the assembled company (including critics) that there was so much delightful eighteenth century music that was never heard we should no doubt have registered pleased surprise; but when we heard Casella's latest effort, the *Scarlattiana* suite (first London performance), our worst fears seemed confirmed. Here is another of these nefarious conspiracies against the nineteenth century—the greatest century in music—with which the nimble and lighter wits of our modern era are (quite plausibly) not on speaking terms.

## BEHEADING OR HANGING, PLEASE?

Casella is said to have inveighed against Stravinsky's manhandling of Pergolesi in the now popular *Pulcinella* suite. His own treatment of Scarlatti fragments in this *Scarlattiana* suite presumably represents the only true and artistic style of drawing and quartering an old Italian master. To the victim, could he choose, the choice between the two methods should be as difficult as the criminal's who is asked whether he prefers the gallows to the guillotine.

The rest of the program ranging from Vaughan Williams' *Wasp* to a synthetic Purcell suite and back to Falla's *Spanish Nights*, indicated the scope of the new society's activities under its artistic director, Anthony Bernard, who has a most excellent chamber orchestra at his command.

## MARION McAFEE MAKES LONDON DEBUT

An American singer who has had an unusual success for a newcomer, especially with the press, is Marion McAfee.

## Zielinska Praises Radio

Knowledge of Opera in United States Soon Will Equal Europe's, She Says—New Bedford Finds Her Enchanting in Concert

Those of the radio audience who have been thrilled by the rich voiced tones of Genia Zielinska, coloratura soprano of the National Grand Opera Company, would be more than thrilled to hear her enthusiastically discuss the first exclusive radio grand opera company and its purposes.

Miss Zielinska recently stole away from New York for a few days to visit with her sisters, brother and mother in



GENIA ZIELINSKA

Kansas City, Kansas, after a stay of almost two years in New York City, and has just returned to New York for another year of rehearsals in the studio of the National Broadcasting Company, and performances before the microphone.

"It is a thrill," said Miss Zielinska, "to know that you are singing to an audience spread out over the United States.

She was particularly praised for the sweetness of her voice and the lightness of her coloratura. Her collaboration with the English composer, Cyril Scott, attracted a large and intelligent audience which waxed enthusiastic as the concert progressed. She showed great versatility in a program ranging from Bach to Rachmaninoff, and she sang her Russian group in Russian. A little more "weight" and homogeneity in making programs might be advisable.

The number of pianists heard during the last three weeks has been unusually small. Frederic Lamond, known here as a Beethoven specialist, appeared, as a rare visitor, in a Beethoven-Chopin recital which left his listeners preferring his Chopin. José Iturbi has also been heard again, with the usual enthusiasm and a young English pianist, William Busch, has made his second public appearance. Busch is an unusually sensitive young artist, with a beautiful tone and devoid of all affectation.

## REMEMBERING MUSICAL COMEDY DAYS

We have recently been reminded of the past glories of English light music by the knighting of Sir Edward German and the passing of Leslie Stuart, the composer of *Flordora* and other delightful comic operas. Such is the fickleness of the public that a man who composed the most popular light opera of a generation should have died in poverty. One can truly say that "Savoy opera" has died with him.

Edward German, however, is hardly better off as regards the younger set. But the older generation still loved and admired him, and the Music Club celebrated his newly-acquired knighthood by giving him a banquet at which most of England's musical celebrities paid him homage. C. S.

## THAT ALBERT HALL ORGAN

Dr. Eaglefield-Hull, well known English organist, has just made a remarkably successful experiment. He has awakened the great Albert Hall organ to new life by giving a series of weekly recitals to enormous audiences paying one shilling (24 cents) a head. The series came to a triumphant close on Easter day. The instrument is in the process of being rebuilt, and when completed, will be one of the largest in the world, containing 9,562 speaking pipes. It is already a very fine instrument, but unless carefully treated is liable to arouse the baleful echo for which the hall is famous. Dr. Eaglefield-Hull's program was divided into two parts, the first half made up of original pieces for the organ, including the Bach Toccata and Fugue in D minor and Chorale in A minor by César Franck, both splendidly rendered. During the second half, in which all the pieces were transcriptions, the most effective was, surprisingly enough, Debussy's *La fille au cheveu de lin*. J. H.

There is an added zest to the work also to know that accuracy is supreme, for on the radio the slightest irregularity is discernable, whereas on the stage many little technical points can be overshadowed by the personal gesture and thus obscured to an audience. We enjoy every moment of the work for we realize its future for music in America. It brings the best of the world's opera to thousands of homes where none ever was heard before. It offers the chance for both a literal and artistic education."

The company has a repertoire of fifty-two operas. They are sung for the most part in the languages in which they are written. Each Monday night approximately forty stations throughout the nation hook up with the New York station and recast the program by remote control. Greater care is employed in the studio room before the microphones than on the stage. None but the artists participation in the program ever enter the studio, except the announcer, who is present only part of the time.

"The great American public that is generous and fair," Miss Zielinska went on, "has responded to the radio opera effort in wonderful fashion. Each day thousands of letters are received, commenting on the work of the company. It keeps a large group of clerks and secretaries busy answering those letters. The radio operatic effort clearly demonstrates that the United States soon will be as well versed in operatic music as European countries."

The slender figure of Miss Zielinska is slightly more rounded now. The National Broadcasting Company's artists glorify in the fact that she has increased in weight. "If you knew what an effort it has been to put on a few added pounds," says Miss Zielinska, "you will understand how happy I feel about it. Increased weight gives strength to my voice."

Besides her work with the opera company, Miss Zielinska has given forty-two individual concerts along the Atlantic Seaboard. They had to be sandwiched in between rehearsals and performances. One of them was given in New Bedford, Mass., on April 18, when she appeared with L'Alliance Musicale Franco-Américaine. Minna Littmann, critic of the New Bedford Evening Standard, commented on the performance in the following glowing terms: "No more delightful artist has come this way this season, in the opinion of this reviewer, than the coloratura soprano, Genia Zielinska, radio grand opera prima donna. . . . The chorus, of better vocal quality by far than when last heard, caught fire from the soloist and sang with increasing sparkle and temperament as the evening advanced. A program that at first seemed long, appeared none too extensive after the first group by Miss Zielinska. Vivacious, effortless in manner, with a voice of charming quality and ample resource, the young Polish-American prima donna stirred the audience to real enthusiasm. The applause that called her back repeatedly, was not, we believe, provoked merely by admiration of successful vocal gymnastics, but was a sincere appreciation of singing that was as natural as it was brilliant. A slender figure in flame colored taffeta, given to eloquent tossing of her dark head, the singer and her voice accorded." Miss Zielinska's program included numbers by Paisiello, de Crescenzo, Strauss, Rossini, Haydn-Wood, Bleichmann, Rimsky-Korsakoff, Chausson and Alabiéff. Her encores were no less than seven: *The Lake* (Stokowski), *Love has Eyes*, *Kum Kyra*, *Annie Laurie*, *The Song of the Swallow*, *Chopin Waltz Song*, and *The Last Rose of Summer*.

Miss Zielinska will sing in Troy and Schenectady on May 3 and 4.



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NEW YORK APRIL 26, 1928 No. 2507

More and more Wagner correspondence comes to light, but none of it sheds any new light on the mystery of Wagner's unparalleled genius.

San Francisco reports that several bird fanciers there are training canary birds to sing selections from grand opera. Nothing is said about the texts. But, then, what are words in opera?

A bootlegger writes to say that his favorite ballet is The Jug, by Casella; and his favorite ensemble number is the quartet from Rigoletto. He forgot to mention his favorite actor. Probably Effingham Pinto.

Not long ago a learned doctor said that a noted jazz composer's talent is due to his mother having had an irregular heart beat. "Another view is that the lady had a weakness in the head," adds the Toronto Evening Telegram.

Count Keyserling, German author, philosopher, and lecturer, says that Chicago is marvelous. Musicians long have thought so, what with its Opera, symphony orchestra, piano industries, music schools, progressive composers, and intensive tonal activities generally.

Belying the old fable, the more one cries "Wolf, Wolf"—and we mean Hugo Wolf—the more the world is likely to accept him as a fact; and the fact is, that this much and unduly neglected composer should be ranked among the greatest of the writers of songs. Ask any of the truly musical recital singers.

Spring brings something for everyone. The gardener is getting out his tools and the musician is getting ready to pack his away. The circus is in town and the Opera is preparing to close. Beethoven leaves and Babe Ruth comes in. The human songbirds depart, the feathered vocalists return. The indoor symphonies will soon be silent, and Nature is tuning up its immortal symphony of out of doors.

Gatti-Casazza has just completed his twentieth year of eminently successful management of the Metropolitan Opera House in New York. During that time the Metropolitan has given 153 operas by all sorts of composers from all sorts of countries, including even America. During that time also Mr. Gatti-Casazza has presented his public with the world's greatest singers and has made some singers

and some works famous. He has proved himself to be a great manager, and the best comment on his twenty years here is the heartfelt wish that he may long continue in his present position.

Last Sunday evening, at the Century Theater, the All-American Grand Opera Company made its bow, and in so doing launched a plan that would seem fraught with important consequences to American operatic endeavor. In this country we greatly need opera organizations, that will give genuine opportunity to routined artists and at the same time opportunity to those who are vocally prepared but have had little or no stage experience. The All-American Grand Opera Company of New York will offer just this sort of opportunity to artists of both classes. The excellence of its performances will be guaranteed by the fact that the leading roles will always be taken by artists of experience, while artists of less experience will have parts in the smaller and less important roles and will in that manner be able to grow into mature artists themselves. This is what actually takes place abroad, and it is high time that the same method came into vogue in America.

All the correspondence between Clara Schumann and Johannes Brahms now has been published without throwing any confirmative light on the assertion of the ghoulish biographical snoopers, that the pair were lovers even before the death of Robert Schumann. What do such things matter? The world is interested only from motives of curiosity. A proved romance between Clara and Johannes would throw no new light on the meaning or interpretation of the Brahms music. It would not surprise anyone much to have the aforementioned coroners make the additional post-mortem "discovery" that Schumann's madness and attempted suicide were brought about by the liaison between his wife and his friend. No evidence exists to color the association of the pair with any tinge of amatory intimacy. They seem to have experienced only a wonderful, sweet friendship based on spiritual and artistic affiliation in thought, art, and ideals. There was no reason why Brahms could not have married Clara after she became a widow. Johannes was a bachelor, and died a bachelor. Clara never married again.

A few more words and a few additional facts about Beethoven's ancestors at Malines. As late as 1927 three Belgian students of musical history expressed their belief, especially at the Musicological Congress, in the "Antwerp theory" set out by Léon de Burvure. An article which appeared in 1885 in the paper L'Escaut at Antwerp (quoted by Ed. Grégoir) argued against that claim, but no one paid any attention to those arguments. Then in 1901, the German scholar Deiters discovered that a branch of the Van Beethovens had lived at Malines, but, according to him, it was a different branch from that of the grandfather. This is really the notice, supported by many documents, published by M. André Pols, Assistant Librarian of the City of Antwerp, who came to a conclusion definitely unfavorable to the claims of Antwerp. The writer ends by confirming M. Van Aerde in his belief that the grandfather of the great composer was indeed Louis van Beethoven of Malines, who was born on January 5, 1712, rue des Poivre, the son of Michel van Beethoven and Marie Louise Stuckers.

## MUSIC SUPERVISORS' CONFERENCE

A meeting last week of the public school music supervisors of America proved to be the greatest assemblage of the sort that has ever taken place anywhere in the world. It brought together teachers and students from every part of the United States. The teachers discussed matters of importance to the progress of musical instruction in the schools, and the young people gave exhibitions of the things they had learned not only in solo performance but collectively in orchestral and choral music as well.

A gathering of this sort has a significance for American music that may not be visible to all readers at first sight. That significance lies in the fact that here we have a body of musicians, each of whom has a certain authority in his or her school, collectively determined not only to raise the standard of music teaching in the schools, but also to increase its amount and the credits that the students are to receive for it. These people are determined to see that music is recognized and respected as the equal of other branches of study, as it should be and always should have been.

The work of bringing about this desired condition has already progressed far; that it will progress much farther in the near future cannot be doubted. Here, in fact, lies the real basis of hope that America may some day become a musical country.

## SCHUBERT THE TECHNICIAN

The writing of counterpoint is more or less technical. It is the most difficult of all forms of musical creation to associate with that freedom of invention which we call inspiration. Very few even of the greatest composers were at their best when they were writing strict, or even free, counterpoint (using the word counterpoint to indicate the various devices common in canon and fugue, not merely counterpoint of embellishment).

Back in the early days when classical music, as well as popular music, was given to the use of rounds and canons, inspiration, of course, was extremely limited. It could not be otherwise, since the composer was restricted to forms that would result in harmony by repetition after a certain number of bars. When these forms developed into counterpoint of a freer nature and an understanding of the underlying harmonic structure, a wider scope was allowed genuine inspiration, but it was still not the freedom that was known in later days. Even among the works of the great Bach there are few of the strictly contrapuntal ones which today still seem to us beautiful, and, at least among the general public, Bach's tunes have been found more pleasing than his fugues.

Gradually, with the development of music, the old contrapuntal forms broke down entirely, until strict contrapuntal writing has today almost ceased to exist.

In Schubert's time strict contrapuntal writing was still greatly respected and it was (as indeed it is today) considered a thing more than respectable that a musician should know thoroughly the application of all of the ancient rules of his art. That Schubert did not know these rules is an acknowledged fact; that he believed he could write better music if he had a knowledge of them is also an acknowledged fact. Yet one must sometimes wonder. Wagner said that if a man had ideas he would find the means to express them. He, himself, in his student days does not appear to have been a strikingly finished contrapuntalist, yet when he came to the writing of Die Meistersinger he wrote a work of which even Palestrina or Bach might have been proud.

One wonders whether Schubert ever cared much about contrapuntal music? It is not to be forgotten that he died at an age when most great composers were just starting their careers, and that he had worked through and escaped from, to some extent at least, the influence of the great writers who lived before his time or were his contemporaries. In the Unfinished Symphony he had reached a point where his vocal method was reflected in his symphonic writing. At a very early age he had already written songs of such dramatic force and intensity, and with evidence of such instinctive musicianship, that they might well have been excerpts of symphonic works, perhaps rather symphonic poems than symphonies. Der Doppelgänger, for instance, has, in its accompaniment, writing that is characteristic of a much later day, and would not be out of place in a symphonic poem; and the principal accompanying figure in the Erlking is almost identical with the storm theme with which Wagner opened Die Walküre.

Was it really a misfortune that Schubert was not a technician—had no great science in music? Was not the real misfortune that fact that he was too persistently influenced in his instrumental writing by the traditions of his time, that he was timid as an innovator (except in his songs, where he was carried away by the emotions suggested to him by the words), and that he did not live long enough to escape from these influences and weaknesses?



# Variations

By the Editor-in-Chief

## Aboard S.S. Columbus.

We cannot understand why, in the light of current enthusiasm about musical works American, our own opera, sent in to the Metropolitan Opera House some time ago, has not yet been produced there. The usual complaint about a poor libretto does not apply to our opus. It has all the necessary qualities of conflict, suspense, climax. Also brevity. At this appropriate time we reiterate our demand for an early hearing. We had hoped for a production on the Fourth of July, but we are satisfied to get it on Yom Kippur instead. Our work is called *E Pluribus Unum*, and we resubmit its first act for approval herewith, our hope being that the sample will induce a public demand for an early hearing of the entire piece, a public demand strong enough to break the surly indifference of our opera house which seems to be prejudiced against us. Our music is above criticism as the greatest critics have praised it. Read for yourself and judge:

### ACT I.

(A trackless sea is visible as the curtain rises. An old-fashioned sailboat ploughs its way six or eight feet across the ocean—in fact, as far as the stage set will allow, and then stops. Columbus is seen, despairing on the poop deck. Sailors sing the opening chorus from *Tristan and Isolde*. Suddenly some vegetable life floats past the ship and to the strains of the Flower Song from *Faust*, Columbus sings his aria, Hail, Hail to the United States, for he knows then that he has discovered this magnificent new country of over 120,000,000 inhabitants.)

#### COLUMBUS.

Hail, oh Hail, all Hail,  
May the shade of Liberty e'er;  
May thy glory never pale,  
And to thee we sing this air.

Hail, oh Hail, all Hail,  
Land of the Pilgrim's Pride;  
May those with shame grow pale  
Who try thy greatness to hide.

Hail, oh Hail, all Hail,  
To thee we sing a lullaby;  
Hail, oh Hail, all Hail,  
I see thee with the naked eye.

George Washington (who comes up from the hatchway)—I say, Chris, what's all the row about? (All of Washington's recitatives are made up of snatches from America's popular songs.)

Columbus—I've just discovered America. What do you think of it? (Cornets solemnly intone *Knowest thou the Land?* from *Mignon*.)

Washington (eyeing Coney Island and the tall buildings of New York, musingly)—I hardly know whether it's worth freeing, or not.

Pocahontas (appears from the cabin de luxe, escorted by Benedict Arnold. She sings the *Abscheulicher aria*, from *Fidelio*, and repulses the traitor's advances).

Columbus (rushing forward)—Allow me.

Washington (rushing forward)—Allow me.

Columbus (glares at W.).

Washington (glares at C.).

Columbus—I saw her first.

Washington—You lie.

Columbus—You're another.

Washington—It is well known that I never lie. When I was very young, we had a cherry tree in our—

Columbus—Basta! You will never live to tell that cherry tree story again. Die! (stabs him to death with an ice pick).

Arnold (rushing forward)—Idiot! You have killed the father of his country. Who is going to populate America now? (picks up Washington and hurls him over the rail). I'll give you just two minutes to say your farewells.

Columbus (coolly adjusting his monocle)—Shall I sing you Tosti's Good Bye, or Wotan's Farewell to Brünnhilde? (Both motifs are heard in the double bass and piccolo, muted.)

Arnold—I don't like Wagner. Do something by Debussy.

Columbus—Le Mer would be appropriate, don't you think?

Arnold—Cur! (lets go his hold and Columbus drops into the waves, never to appear again). Now, sweet lady (to Pocahontas), the ship's treasures are yours. (Jewel Song from *Faust*.)

Pocahontas—Heap much 'bliged (based on an authentic Apache anthem).

(As the Custom House becomes visible, the smugglers' chorus from *Carmen* sounds over the billows of the raging Hudson River.)

Arnold (gazing at the shore)—Is that General Grant on the pier?

Pocahontas (coldly)—If you are attempting a pun on the words "pier" and "peer" it is in very poor taste at this moment.

Arnold (sinking to his knees)—The North has won. Glory, glory. All is well.

(Sailors chant the Hallelujah from *Messiah*, and Arnold swallows his mortification, dying instantly, thereby ending the first act.)

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The attached scherzo, from the *Vie Parisienne* of 1881, is called *Musical Alphabet*, and although written only forty-seven years ago shows strange differences from our modern way of musical thinking. For instance, the praise of Gounod might seem to us a trifle overdone; the adulation of Meyerbeer a bit cloying; the terror of Wagner, slightly ridiculous; the misunderstanding of Ambroise Thomas, almost a joke. The coolness toward Bizet, the omission of Bach and Handel and mention of Liszt's larger works, as well as the supercilious treatment of Mozart, and the assertion that it took the French to appreciate Weber properly—all those phases of this typical bit of Gallic tomfoolery will be highly diverting to 1928 readers:

Auber—Worthy personage. Enthusiasm superfluous when listening to his music. It is sufficient to speak of him with respect.

Chief works: There are too many to be mentioned in detail. It is well to remember that whatever is not by any one else is by Auber.

Remarks for conversation: "A decidedly French talent." "What facile invention." "What fresh, sparkling motives."

Attitude in listening: It is permissible to be inattentive and even to speak; to cough, blow one's nose, and use the lorgnette freely. Indeed, one may go to the length of trilling an accompaniment to the tunes sung on the stage.

Beethoven—A mighty genius! One must bow in reverent awe! There is no contradicting his power! He is great, and that ends the matter. Beethoven is played by some of the great pianists and played at by all the amateurs.

Opinions: "Wonderful." "As vast as the world." "Gigantic." "Titanic." "Beautiful, beautiful, overpoweringly beautiful."

Berlioz—"Tremendously interesting." "Bizarre." A bold colorist.

Caution: While listening, clasp the hands convulsively and look about wildly. Stuff your ears with as much cotton batting as possible.

Chopin—"What witchery." When hearing one of the nocturnes, turn the eyes upward until they disappear under your hair, à la Sarah Bernhardt, when she recites amatory verses. Allow a somewhat bitter smile to play upon your lips.

David (Félicien)—His *Lalla Rookh* is performed occasionally to the great delight of the public, which thus is enabled to get to the sunny, magical Orient without much cost.

Remarks: "One would imagine one's self to be there." "Can you not hear the tread of the camels?" "Don't you see the Fata Morgana?" "Clouds of dust, as it were." "Now the caravan passes." "How sultry it is."

Caution: If possible, cross the legs in Arabian fashion while listening.

Delibes—It all depends. Viewed separately, the details are perfect, but the whole is monotonous. He was most happy in his ballet music. It is safe to call *Coppelia* his masterpiece and to assert that he never will duplicate it.

Caution: A soft "Delightful" should be emitted from time to time by the listener.

Gounod—He conquers the world. His chief works are *Faust*, then *Faust*, and once again *Faust*. No civilized center is without Gounod. He holds the stage in triumph. He will be heard until the end of time. Everybody sings Gounod, everyone knows him by heart.

Remarks: Say anything transcendental that occurs to you. Begin with "Ideal" and end with "godly."

Caution: Murmur in ecstatic delight the inarticu-

lated sounds "mmmmoon," "nnounm," etc., like one intoxicated with rapture.

Halevy—Just mention *La Juive*.

Remarks: "Splendid." "Full and satisfying choruses." "Sure instinct for situations—a rare gift in a musician."

Caution: Seek a rear seat in a loge, lean your head against the wall and dream on as long as the orchestral outbursts will permit.

Mozart—One either admires him to the point of insanity or else considers him uninteresting. Some say "What a genius!" the rest claim that he had a childish nature and an excellent digestion. Mozart is heard whenever a well-formed baritone wishes to show himself as Leporello, and—worst of all—whenever a pair of sisters play his symphonies and sonatas in four-handed piano arrangements.

Remarks: "How vivacious." "The acme of sprightliness." "These melodies, so simple, direct, clear, . . . clear, direct, simple, . . . clarity, directness, simplicity."

Caution: Never appear excited when listening. Occasionally make a noise with closed mouth, like a sheep, to indicate the pastoral character of the melodies.

Meyerbeer—No adversaries. All the world is unanimous in its admiration. His operas dominate the repertory.

Remarks: "True theater music." "What richness of sound." "Grandiose." "An orchestral storm." "Marvelous knowledge of stage craft." "Mighty." "Irresistible rhythms."

Caution: Say "superb" from time to time in a decided and exalted manner, taking care to roll the "r" impressively.

Mendelssohn—A classical star. Why? Never mind; in spite of his romanticism he is classic.

Remarks: "What esprit!" "What vitality!" "What unerring taste!" "What delicate melancholy!" "What a scherzo!"

Offenbach—Always insist that he had talent.

Paer—He was director of Louis Phillip's music. Remarks: "And he is dead? Ah, 'tis a thousand pities, a thousand pities."

Caution: None necessary, for you never will be obliged to hear his music.

Rossini—Heap on praise! The swan of Pessaro, the creator of Tell.

Caution: At every third measure, applaud and yell "Bravo, bravi, brava."

Schubert—A dear, sad, sweet dreamer.

Remarks: "What deep feeling." "Elves dance on fairy feet." "Shadows flit through the air."

Caution: Eyes should be filled with silent tears.

Schumann—Very exciting but not always comprehensible—a fault which is ours and not his.

Remarks: "Clearness breaks through like the sun after clouds."

Thomas—The scientific musicians are squabbling over him and cannot agree.

Remarks: "Oh, that gavotte from *Mignon*. Aaaaah!"

Verdi—It is safe to say that you love to hear the hand organ play those of his works antedating *Aida*.

Remarks: "I admire *Aida*—as for the rest—fah. Nothing but trills, trash, tin pan music." If you follow this advice you will be considered a musical expert.

Weber—The Germans find him dull and leave him to us. The scene in the wolf's cave is one of the best stage-sets we have at the Opera.

Remarks: "How romantic." Never ask your neighbor: "When does the ballet begin?"

Wagner—As a Frenchman you must detest him in proportion to the degree of your patriotism. As a listener, the matter of your detestation will be fixed by your powers of endurance.

Chief works: *Rienzi*, *Tannhäuser*, *Lohengrin*, *Nibelungen*.

Remarks: "My ears hurt." "Heavens, I believe I'm going deaf." How to listen to Wagner: Leave the hall.

LEONARD LIEBLING.

## POOR JONNY!

Krenek's opera, *Jonny Spielt Auf*, has reached Budapest after a long and tempestuous career, and though hardened to indignant demonstrations has collected a few new experiences there. The row must have been rather exciting. The bulletins recorded four men severely wounded at the premiere. At the second performance the Nationalists protested against red furniture in a certain scene, presuming them to manifest Bolshevik tendencies. The third performance was stopped three times, owing to "coughing choruses" whose authors were finally detected by means of searchlights. "Stink-bombs" flew down, wounding a lady and necessitating opening doors, while sturdy men walked about, deodorizers in hand. And Jonny wants to come to America!

## Tuning in With Europe

### Berlin Redivivus

Berlin in 1928 is as different a place from the Berlin of 1925 as the Berlin of 1925 was from the Berlin of the inflation period. Poorly lighted streets have given way to brightly illumined thoroughfares, mostly by virtue of vari-colored electric signs of the gas-filled tube variety. Stores again stay lighted at night, as before the war, and exhibit many signs of opulence and wealth. The most striking addition is a whole colony of automobile show-rooms in which American cars predominate—Packard, Nash, Erskine and the luxury models predominating. The movie industry seems to have taken a leap, too, and a gaudily illumined "Capitol" makes one think—for a moment—of New York.

\* \* \*

### Traffic à l'Américaine

Another reminder of New York is the elaborate system of traffic signals and lights, served by an army of helmeted and hefty-looking "cops." Green, yellow and red revolving signs by day, green, yellow and red beacons at night—even traffic towers at the most frequented crossings. The whole New York apparatus is there, except the traffic. The Berliners are proud of their traffic because it has doubled or trebled within the last few years (largely because of cheaper taxis); but after Paris and London the place is a mere village. Neither Paris nor London, however, have such wonderful traffic arrangements; and so that the expense may be justified statistics were published to prove that Berlin's traffic is the most furious in Europe. Whatever they do, they do thoroughly!

\* \* \*

### The New Prosperity

But it's a pleasanter place, on the whole. Nobody talks about the war any more, which is a relief; and nobody seems to be poor. The only people who talk poverty are the capitalists one meets on the train, who confess that their car cost them 26,000 Marks. The intelligentsia seems to be better off than anywhere else. Artists and teachers get well paid for their work, and even critics, the most pitiable of the world's intellectual proletariat, are able to maintain a standard of life that would be the envy of their New York colleagues. Living in Germany is anything but cheap, and motor cars, like railroad fares, are double the price of these things in the U. S. A., yet we know critics who own their cars, and two servants are not unusual in the household of a music teacher or scribe.

\* \* \*

### The New Staatsoper

What Berlin spends on music is, in comparison with London, enormous. To begin with, what other city could maintain three opera houses? Two of them are crowded every night, and the third—the real Berlin Opera—is being rebuilt at a cost that would stagger a resident of Hollywood. When it is finished it will not, however, hold appreciably more spectators than before, for the whole purpose of spending the millions was to have a more adequate stage. That stage will probably be the most wonderful and modern opera stage in the world—also the most expensive and expensive—but the house itself will hold a mere 2,000 or so. There will be a triple opening, with three gala productions—Meistersinger, Rosenkavalier and a Mozart opera, conducted by Kleiber and Blech.

\* \* \*

### The Troubles of Klemperer

Meantime Bruno Walter will continue to hold forth at the Municipal Opera, which is larger and which has an equally distinguished cast, including most of the stars of the Vienna Opera, who are constantly shuttling back and forth between the two places. And at the former Kroll Opera, now the "Opera on the Square of the Republic"—the largest of all—still another cast is operating under the direction of Otto Klemperer, assisted by so famous a coadjutor as Alexander Zemlinsky. Klemperer, incidentally, is having a hard time, and is being savagely assailed by the very critics who had been shouting to get him to Berlin. His rigidly "ethical" and uncompromising methods, and his famous "non-star" ensemble are getting on the luxury-loving, entertainment-seeking Berliners' nerves. Inversely, they (the Berliners) are getting on his, and at last accounts he had left Berlin, ill, for regions unknown.

\* \* \*

### Competitive Conducting

The Berlin conducting arena is certainly a torrid place: Walter, Klemperer, Kleiber, Zemlinsky and Blech at the opera; Furtwängler, Walter, Klemperer and Kleiber in concert. Competition being the "life of trade," the interpretative shop is in full blast.

Orchestral concerts are well patronized; in fact it is difficult to get a seat. There are three concert-giving orchestras, and two of them are of superb quality. We heard a performance of Beethoven's Missa Solemnis under Bruno Walter which was simply magnificent. Every seat in the house was filled and the audience was the most attentive we've seen anywhere. If Germany pays dearly for its music, it certainly means to get its money's worth. And it does.

C. S.

## NEW MUSICAL PERIODICALS IN EUROPE

The list of musical periodicals that are published in Europe continues to grow. There is, curiously enough, nothing which corresponds to the *MUSICAL COURIER*, but there is, in every country, one or more monthlies or quarterlies devoted to the discussion of the problems of creative music, and to the critical and historical and aesthetic phases of the art. The latest additions to this kind of journal, valuable to the serious student and the critic rather than to the general public, are *The Dominant*, published by the Oxford University Press, and *La Ressegna Musicale*, published in Turin. The editor of the former is Edwin Evans, the well-known London critic and champion of West-European modernism, and of the latter, Guido Gatti, for years a valued contributor to this paper. *La Ressegna* is the successor of *Il Piano-forte*, which by its very title was somewhat limited in its sphere. The new magazine takes a place somewhat similar to *La Revue Musicale* of Paris, edited by Henri Prunières, and *Die Musik*, of Berlin, which resumed publication a few years ago. In Germany, however, there is also a more definitely modern organ entitled *Melos*, which now, under the able leadership of Dr. Hans Mersmann, has attained to a high and responsible position. Founded by Hermann Scherchen immediately after the war it was at first rather indiscriminately radical. It is now published by the well-known firm of Schott in Mayence. In Vienna there is, of course, the *Anbruch*, edited by Paul Stefan, and in Prague, the *Auftakt*. In Poland we have an excellent and beautifully printed *Muzyka*, whose only drawback is, so far as we are concerned, the Polish language! *Muzyka* recently published a magnificent number devoted to Polish music, of which the pictures alone were worth the price.

## MUSIC AN ARISTOCRATIC ART

The National Bureau for the Advancement of Music has had the courtesy to send the *MUSICAL COURIER* a reprint of an article by Arthur Mason entitled *A Musical Hostess*, issued by the Federation of British Music Industries. The article is a defense of music as an aid to social intercourse, at least when music is properly interpreted and treated with respect, which means that the music shall be listened to and not given to the accompaniment of chattering voices. That music would benefit by becoming a real social attraction cannot be doubted, and the following paragraph from Mr. Mason's article is not only accurate but significant:

"The history of music for centuries is a history of the preservation and the development of the art by the cultivated minority. Much of the greatest music the world possesses exists only by reason of the support given to the art by wealthy or in other wise influential music-loving patrons of music and musicians—and, contrariwise, there is reason to believe that the absence of such an one at times when his presence would have made all the difference to composers of genius, probably robbed the world of masterpieces that might have been. Today that patronage of music which was once the responsibility of individuals is shared by a world-wide musical public of all sorts and conditions. None the less, the adequate support of music as a great art is still, to a large extent, the responsibility of the more influential few. They, at all events, have it in their hands to do infinite good, or infinite harm, to music by attaching themselves to it or by withholding from it the support it must have, perhaps if it is to exist at all as an art, certainly if it is to progress artistically."

## BRAVO

The Government has closed its United States Army Music School at Washington, which was used to develop leaders and players for the various regiments all over the country. The War Department has decided that such an institution is no longer necessary as "Army bands and orchestras now have reached a high state of excellence." This is a splendid statement and should gladden the hearts of all those interested in the martial music of our land. It

is to be hoped that the organizations in question will live up to the estimate of the War Department.

## AUSTRIA, MAHLER AND RELIGION

Vienna is going to erect a monument to Gustav Mahler on the beautiful big square near the Musikverein and the Konzerthaus, which is called Schwarzenbergplatz and is already adorned with a colossal equestrian statue of the Field Marshal after whom it is named. One of the Austrian newspapers, the *Völkische Beobachter*, organ of the Hakenkreuzler and other super-patriots, greets the project as follows:

"The Jewish composer and former director of the former Court Opera, Gustav Mahler, is to have a monument on the Schwarzenbergplatz in Vienna, according to a decision of the city of Vienna. Quite right, for since not a note of his symphonies, stolen from his great teacher Anton Bruckner, garnished with all kinds of condiments from the works of other German masters, has ever trodden the *via triumphalis*, it is high time to preserve him in stone or metal. The victor of Leipsic, Field-Marshal Prince Schwarzenberg, will be surprised when, from his elevated monument he perceives the little music-Jew."

From which it can be seen that in the baby republic, Austria, the cardinal principle that all men have equal rights, regardless of creed, color, etc., has not yet soaked in.

## MUSICAL "APPRECIATION"

In *The Monthly Musical Record*, London, A. Eaglefield Hull has written an article on musical "appreciation." He puts the appreciation between quotation marks, as in that particular sense it always should be put. Mr. Hull says that "the very worst term that was ever invented is surely 'Musical Appreciation.'" He goes on to state that "some time about 1910, various musicians who had the ear of the country made the discovery that, at the rate in which the schools and academies were turning out 'makers of music,' there was a grave danger that no listeners would be left; and, because seemingly we must do things by following a banner of some kind, some people made a complete volte-face and devoted themselves to 'creating and training listeners.'" The banner devised was inscribed 'Musical Appreciation.' . . . In its working-out it became one of two things—either the dissection of music, phrase by phrase, note by note, as with analysis and parsing in grammar, or else it was the reading of stories into music, or the seeing of pictures in it. Both these tendencies are fraught with danger. It has never yet been proved that cultivation along either analytical, literary or pictorial lines has deepened or widened the love and enjoyment of music in any listener. We do not dissect flowers in order to enjoy them better, nor do we cut pictures up into little squares in order to understand them; yet music is a still more delicate and spiritual thing than these. What is more is that no composer of any age, past or present, has ever given the least countenance to any of the procedures of the 'appreciationists.' All of them have, on the contrary, condemned any such misguided attempts."

Prof. Hull tells a story about Rimsky-Korsakoff. He says that when a lady asked Rimsky-Korsakoff what the clarinet was saying in one particular passage of a work of his, his reply was: "Madame, it is simply saying, 'I am a clarinet.'" Prof. Hull condemns musical appreciation thoroughly and conclusively. He says that the only training in listening that can be given is ear training and sight reading—"Where an annotator tells you that Beethoven wrote a sonata out-of-doors and got the manuscript so wet that the notes could hardly be deciphered, and thinks he is helping you to understand the work thereby, he is talking sheer nonsense. . . . The giving of 'musical appreciation' lessons is too often a lazy shirking of the vital musical work on the part of the teachers."

## KOUSSEVITZKY, BASSIST

Koussevitzky, who has become well known to New Yorkers as conductor of the Boston Symphony Orchestra, will appear here next fall, under the direction of Richard Copley, as a soloist. His instrument is the bass-violin, an instrument that few of us have ever heard in solo. Koussevitzky has gained a great reputation as a soloist on this difficult instrument and his appearance in New York should create a sensation.

## HARD LINES

A student strange is Henry Bunn  
His like is hard to see;  
He positively hasn't won  
A scholarship that's free.



## Grand Rapids Plays Host to Michigan F. of M. C.

Delegates From All Parts of State Gather for Twelfth Annual Convention—Prize Winners Announced

GRAND RAPIDS MICH. The twelfth annual convention of the Michigan Federation of Music Clubs was held in this city, April 11 to 14, the headquarters being the St. Cecilia Building. On the local committee, Estella H. Osborne, president of the St. Cecilia Society, was general convention chairman, and the executive committee was made up of Mrs. Osborne, Bertha Kutsche, and Helen Baker Rowe. Other chairmen of committees were Mrs. F. Dunbar Robertson (Great Lakes District), Mrs. H. J. Palmer, Mrs. Ben H. Lee, Mrs. W. J. Miller, Louise Kutsche, Mrs. George Van Wiltburg, Mrs. Frank C. Steinman, Mrs. Harry Shaw, Clara H. Davis, and Jeannette H. Brumbaugh. A dinner was tendered the state officers the first evening by the board of directors of the St. Cecilia Society, which was the hostess club. The general registration took place the next morning, about two hundred delegates from 186 federated clubs attending. Assembly singing was led by Frances Morton Crume of Grand Rapids at an informal meeting. At the Church Music and Education luncheon at which Mrs. George W. Langford of Ann Arbor, chairman, presided, the quartet of First M. E. Church (Ruth Smith, soprano; Katherine Strong Gutekunst, alto; Jacob Smits, tenor, and Fred Caro, bass, accompanied by James Grocock) furnished several numbers, and solos were sung by Mrs. Gutekunst, with Dorothy Pelck McGraw at the piano. At the afternoon session the state president, Mrs. Harry Bacher of Ann Arbor gave her report. A delightful program was given by the Madrigal Club of Detroit, a chorus of women's voices, directed by Charles Fredrick Morse. At the reception which followed several numbers were played by Mrs. C. Harley Bertsch, harpist, and Mrs. Clarence M. Willey, violinist, and Mrs. Frank Lusk, soprano, sang two groups with harp and violin accompaniment. At the Federation banquet at Park Congregational Church, William Wade Hinshaw of New York was the principal speaker, and told of The Socializing Influence of Music, also leading the delegates in the singing of songs of all nations. At the Federation choral concert which followed and which was in charge of Mrs. George McDan of Lansing, the choruses singing were The Ladies' Chorus of Royal Oak, Federal L. Whittlesey, leader; the Matinee Musicale Chorus of Lansing, led by Mary Gautier; the Civic Choral Club of Battle Creek, directed by M. H. Serns; the Madrigal Club of Lansing, led by Miss Gautier, and the St. Cecilia Chorus of Grand Rapids, directed by Emory Gallup. This last chorus sang Slumber Songs of the Madonna, by May Strong of Grand Rapids. Miss Strong was present and sang the solo parts in the cantata. Mrs. W. H. Wismer, pianist, played two numbers, and Mark Wessels, pianist, on the faculty of Northwestern University, played the Busoni arrangement of the Bach Chaconne, and a very interesting group of his own compositions; also a Concertino for Flute in four movements, in which he was ably assisted by David Van Vactor. The Friday session was opened with assembly singing led by Mrs. M. W. Shillinger and a short business meeting followed, at which the work of club extension was particularly stressed. Vera Bull Hull, of the National Music League of New York, spoke on What Becomes of Our Young Artists? At the Extension luncheon Dorothy Pelck McGraw, pianist, played a Chopin Polonaise. The convention adjourning to the auditorium of Central High School, the operetta, Bluebeard, libretto by Alice Monroe Foster, music by Fay Foster, was presented by the Student League of the Detroit Tuesday Musicale, with Mrs. McKee Robison of Detroit, state chairman of publicity, leading orchestra and singers. This was followed by a recital in the St. Cecilia Building by Mischa Livshutz, violinist;

Maud Okkelberg, pianist; Frances Morton Crume, contralto, and Mrs. W. H. Wismer, accompanist. The Past Presidents' Dinner was held at the Women's City Club. An unusually fine concert complimentary to the delegates by the St. Cecilia Society was given by the Chicago String Quartet (Herman Felber, first violin; Carl Fasshauer, second violin; Robert Dolejsi, viola, and Theodore Du Moulin, cello). These young artists play with an almost perfect ensemble and feeling for balance. They met with enthusiastic appreciation from the large audience. Saturday was Junior Day and was given over almost entirely to the contests in piano, voice, violin, cello, and chorus work. Mrs. Frank W. Starr was in charge. The judges were Mrs. H. J. Kleinjuizen, Mrs. Wismer and Mrs. Rowe of Grand Rapids, for piano; R. G. Peake, Sherman Tuller and Karl Wecker, for violin; Mrs. William Hawley of Coldwater, Jurien Hoekstra and Elizabeth Barker Van Campen, for voice; L. L. Cayvan for cello; Harold Tower and Temple Barcafer for chorus. There were forty-nine entries under sixteen years of age. Winners in piano were: Class A—first, Jeanne Wright; second, Ruth Virginia Carr. Class B—first, June Collings; second, Barbara Brattin. Class C—first, Eleanor Malek; second, Arlene Walton. Class D—first, Richard Gaw; second, Beatrice Brody. In violin, Class A—first, Muriel LaFevre; second, LaDonna Sharp. Class B—first, Barbara Kellogg; second, Virginia Preen. In cello—first, Wynn Cronk; second, Marjorie Brody. In voice—first, Blanche Bausermann; second, Helen Bentley. The junior concert was held in Central High School Auditorium. A violin quartet from the Jackson Junior Music Club, played several numbers, and piano solos were given by Vivienne D'Arkos. Excellent work was done by the combined local high school glee clubs, choruses and orchestras, under the direction of Mr. Mattern. An outstanding number was the production of Gallia by Gounod, with Mrs. Van Campen, soprano, as the soloist. This concert closed the convention. H. B. R.

### Quebec Folksong Festival Prize Winners

Arthur Cleland Lloyd, twenty years old and student of the piano in New York with Harold Bauer, has won the major prize of \$1,000 in the E. W. Beatty prize competition for musical compositions based on French-Canadian folk melodies in connection with the Quebec Folksong Festival. Mr. Lloyd's orchestral suite, together with the other winning compositions, will be first performed at the Quebec Festival, May 24-28. Mr. Lloyd studied music first in his native city of Vancouver and under Felix Borowsky in Chicago before coming to Harold Bauer in New York. Other prize winners are as follows: George Bowles—\$500 for orchestral suite for string quartet; Ernest MacMillan—\$500 for arrangements for male voices; Alfred R. Whitehead and Irving Cooper—\$250 for arrangement for mixed voices.

Supplementing the above-mentioned prizes, Mr. Beatty has authorized special prizes to competitors recommended by judges for honorable mention, namely, \$100 to George Bowles for orchestral suite; \$100 to Wyatt Fergeter for suite for string quartet and \$100 to Pierre Gautier for a group of four chansons arranged for male voices.

The judges in this competition were Paul Vidal, Professor at the Paris Conservatoire; Sir Hugh Allen, principal of the Royal College of Music, London; Dr. R. Vaughan Williams, British composer; Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra, and Achille Fortier, French-Canadian composer. The competition excited widespread interest, and numerous compositions were submitted from Hungary, France, Denmark, England and the United States, as well as from all parts of Canada.

### The Kraeters, Brother and Sister

Phyllis Krauter, cellist, and Karl Krauter, violinist, who appeared recently in joint recital in New York, desire the fact to be known that they are brother and sister and not husband and wife, as stated in some of the press reports of the recital.

prominent musicians including Louis Graveure, Arthur Farwell and Schumann-Heink. Liverpool heard Beethoven's Missa Solemnis for the first time recently.

Georges Baklanoff is to tour in joint recital with Eugenia Vandever, soprano, next season.

Marion McAfee scored success at her London debut. The New York Symphony will play at Chautauqua, N. Y., from July 10 to August 18.

The full schedule of Vienna's Schubert Festival appears elsewhere on these pages.

The British Broadcasting Company is taking an increasingly active part in England's musical events.

Katherine Bacon's fourth and last Schubert piano recital will take place on April 30 at Town Hall, New York.

Hugo Rohr's opera, Couer Dame, was produced for the first time at the Municipal Opera House in Hanover, Germany.

The members of the Philadelphia Orchestra honored Pierre Monteux.

Frederic Lamond is holding a master class in Dresden. Beecham revived Handel's oratorio, Solomon, in London.

The first annual Vocal Teachers' Convention will be held in New York on May 26 and 27.

The Sunday Times of London has installed a large radio outfit in the offices of its music critic, Ernest Newman.

The All-American Grand Opera Company of New York gave Lohengrin as its initial performance on April 22.

The Rome debut of Inez Wilson, American soprano, was considered an event of genuine importance in that city.

The London Promenade concerts will begin on August 11. Vienna was given its first hearing of Richard Strauss' Panathenaea Zug, with Victor Wittgenstein, the one-armed pianist and the one to whom the Strauss work is dedicated, at the piano.

Frederick Gunster, tenor, will broadcast over WEAH on the Eveready Hour, Tuesday night, May 1.

An International Bruckner Society has been founded in Vienna.

Palmer Christian is to give an organ recital at the Wanamaker Auditorium, New York, on April 27.

In this week's issue, the MUSICAL COURIER concludes the Schubert pictorial biography and other features in commemoration of the death of that composer.

## News Flashes

### Kathryne Ross in Gala Performance

Wilmington, Del.—Delaware is to honor its successful daughter by bringing Kathryne Ross to Wilmington, her home town, with the Philadelphia Grand Opera Company. A gala performance will be given on May 22 of Cavalleria Rusticana, with the young soprano in the leading role. The performance will be followed by a reception to be attended by state and city officials. R.

### Festival Opera Company in Ft. Wayne

(Special telegram to the Musical Courier)

Ft. Wayne, Ind.—The Festival Opera Company opened here to a sold-out house on April 23, under the auspices of the Morning Musicale Club. The cast was excellent, the ensemble unusually good, and the artists received an ovation. Altogether a thoroughly satisfactory performance, and Ft. Wayne would welcome a return engagement of this splendid company. M.

## Obituary

### GIUSEPPE FERRATA

NEW ORLEANS, LA.—The recent death of Chevalier Giuseppe Ferrata has bereft New Orleans of one of her outstanding musicians, one who has done much to inspire and direct artistic appreciation and development.

Giuseppe Ferrata was born in Gradoli, Province of Rome, on January 1, 1866. His musical ability was encouraged by excellent instruction, and at the age of fourteen he won a scholarship to the Royal Academy of Music, Rome, from which he was graduated. At sixteen he was chosen from among a group of advanced students to play before Queen Margherita. Upon leaving the Conservatory, Ferrata studied under Scambati, Terziani and Leonardi, and obtained a prize which entitled him to instruction under Liszt. He won three medals for composition from the Royal Ministry of Public Instruction, Italian Government; six first prizes at the Royal Academy of Rome as pianist and composer; first prize in a competition in Bologna, Italy; diploma and gold medal at the Palermo Exposition; all four prizes in the Pittsburgh, Pa., "Art Society" competition for a string quartet, piano composition, suite for piano and violin, and a choral in eight real parts; in 1913 his Toccata Chromatique won first prize, class A, in the Modern Composition Series, Art Publication Society, of St. Louis, Mo. Dr. Ferrata's opera, Il Fuoruscito, received the distinction of honorable mention for the \$10,000 Sonzogno prize, for which there were 237 competitors. Besides these honors, he was knighted by the King of Portugal in 1887 and twice later by the King of Italy, who in 1914 made him Commandatore in the Order of the Crown.

Dr. Ferrata came from a prominent Catholic family, his uncle, Cardinal Giuseppe Ferrata, having been Papal Secretary of State, so it is natural that some of his best works should be for the church. His Messe Solennelle, op. 15, for chorus of mixed voices with organ or orchestra, and the Mass of the Most Holy Rosary, op. 18, are the outcome of a sincere religious feeling. His organ compositions, bearing such names as Nocturne, Reverie, Melodie Plaintive, March Triumphale and Cortege Nuptiale, are eminently suited for the instrument. Ferrata's songs, especially Night and the Curtains Drawn, have also provided novel material for many vocalists. Violinists know the Italian Spring Melodies of which the Valse Gentile and a Love Song have been transcribed for organ and for orchestra. Most numerous of Dr. Ferrata's works are, naturally, the piano compositions in all forms. Other important works include a piano concerto, two string quartets, a Symphonic Poem based upon Dante's Divine Comedy, and several short orchestral pieces. Dr. Ferrata's last work was an arrangement for one viola, one oboe and piano of six old Italian harpsichord compositions, and he had planned a similar work using modern Italian piano pieces.

Dr. Ferrata had been teaching in America for about thirty years. In 1909 he came to New Orleans and since that time had been associated with Newcomb College, Tulane University, as Professor of Piano and Composition. He was a much beloved teacher and acted as an inspiration and guide to many students. O. M. L.

### ADOLPHE APPIA

NYON (SWITZERLAND)—Adolphe Appia, famous scenic painter and one of the originators of what is today generally accepted as the modern art of operatic stage designing, has died here. For many years he was a collaborator with Jacques Dalcroze, founder of the famous dance school. R. P.

## I See That

A detailed account of the Music Supervisors' National Conference, which took place in Chicago last week, is given in this issue.

Schumann-Heink gave her estate near San Diego, Cal., to be used as a home for disabled World-War veterans and their families.

Richard Strauss again triumphed as a conductor at La Scala, Milan.

Many prominent artists will take part in the Ann Arbor May Festival.

Sylvie Macdermot, soprano and teacher of Pittsburgh, was a recent visitor in New York.

Sonja Gorskaja, Russian mezzo soprano, is now in Bad Nauheim, Germany.

Alice Paton will attend the Bethlehem Bach Festival as the guest of Ruth Becker.

Adamo Didur is to sing in Europe.

Sergei Klubansky will teach in Berlin and Dresden this summer.

The exact program of the only concert that Schubert ever gave was repeated by the Society of the Friends of Music of Vienna.

Gigli will make his final New York appearance of the season at a concert at Carnegie Hall on May 9.

The Stanley Company of America has leased the Metropolitan Opera House, Philadelphia, for a term of five years.

Rachmaninoff gave a recital in Boston.

Philadelphia witnessed the debut of the Apollo Grand Opera Company.

The Cleveland Institute will hold its summer school from June 20 to August 1.

Nikolai Malko, conductor of the Leningrad Philharmonic, made his debut in Vienna.

Louis Bailly, head of the department of viola and chamber music at the Curtis Institute of Music, gave a viola recital in Philadelphia.

The Michigan State Institute of Music has been organized with Lewis Richards as director and with a faculty of



# Chicago Symphony Ends Home Season

Kathryn Meisle Soloist with Mendelssohn Club—London and Gordon String Quartets Heard—  
Manuel and Williamson in Two-Piano Recital—American Opera Company Closes  
Chicago Season—Other News

## MANUEL AND WILLIAMSON AT STUDEBAKER

CHICAGO.—Phillip Manuel and Gavin Williamson, a new tandem of pianistic luminaries, were heard in a two-piano recital at the Studebaker Theater on April 15. Their program was most interesting and contained several novelties, including works by Robert Just and Ethel Leginska. They demonstrated beyond doubt that they belong to that category of ensemble players by whom the recital is too seldom honored. Their piano exhibition was as excellent as their harpsichord demonstration. Phillip Manuel and Gavin Williamson are two artists of whom Chicago is justly proud. As the critic of the Chicago Tribune aptly said, "they topped Sunday's list of music." With this opinion of Edward C. Moore the writer is perfectly in accord.

## LONDON STRING QUARTET

The London String Quartet played their belated program on April 15. This quartet had to postpone a concert in Chicago some time ago, owing to Warwick Evans, the cellist, having been stricken with appendicitis while on the way to the Windy City. Since then Mr. Evans has fully recovered and the quartet functions now with the same personnel that has made the organization what it is today—one of the foremost of its kind. The recital took place at the Goodman Theater.

## GORDON STRING QUARTET

One of the most interesting events of the same afternoon, April 15, was another hearing of the Gordon String Quartet, which closed its series at the Simpson Theater with a Brahms program, superbly performed.

## OTHER CONCERTS

Still on the same afternoon, the Chicago Lutheran Chorus sang's Haydn's Creation at Orchestra Hall. The majority of the soloists were local singers, and forty members of the Chicago Symphony Orchestra played the score.

## OPERA IN ENGLISH

The final week of the American Opera Company brought forth the first performance by this worthy organization of the Abduction from the Harem. This work of Mozart, seldom performed nowadays, was given a spirited performance before an audience which made up in its applause what it lacked in number.

The American Opera Company has come to Chicago and demonstrated beyond doubt its worth as an operatic organization of the first rank. The public has not responded to the enterprise as it should. The losers were the Chicagoans who stayed away.

## MARSHALL FIELD CHORAL SOCIETY

The Marshall Field & Company Choral Society gave its twenty-first annual concert in Orchestra Hall on April 18. Under the direction of Edgar Nelson, the chorus sang brilliantly, showing careful preparation and able training.

After the intermission, Faust (in concert form) was sung, with Margery Maxwell, Irene Pavloska, Charles Hackett and Mark Love singing, respectively, the roles of Marguerite, Siebel, Faust and Mephistopheles. Charles Hackett was the star of the evening.

## APOLLO CLUB CLOSES SEASON

The Apollo Musical Club closed its season at Orchestra Hall with two cantatas, Goring-Thomas' The Swan and the Skylark, which was followed by Wolf-Ferrari's The New Life. The chorists sang well under the efficient and forceful baton of Harrison M. Wild. The quartet of soloists was excellent, and if only the baritone, Barre Hill, is here mentioned, it is due to the fact that he topped the whole performance and made another huge success in this city, where his appearances are becoming more and more numerous.

tioned, it is due to the fact that he topped the whole performance and made another huge success in this city, where his appearances are becoming more and more numerous.

## ALVIN L. SCHMOEGER IN CHICAGO

Alvin L. Schmoeger, General Manager of the MUSICAL COURIER, and Mrs. Schmoeger, came to Chicago for a few days during the Music Supervisors National Conference this week. Mr. Schmoeger, who is the guiding spirit of the MUSICAL COURIER, has watched with increasing satisfaction the big strides made in music in the Middle West and went back to New York boosting anew the merits of Chicago as a music center.

## ANOTHER DEVRIES STUDENT SCORES

Emma Coyle, a young soprano, student of Mrs. Herman Devries, disclosed a voice of lovely quality at her song recital in Lyon & Healy Hall, on April 18.

Mrs. Devries has presented more than a score of students this season in concert and recital.

## CHICAGO MUSICAL COLLEGE NEWS ITEMS

Kathleen Powell, pupil of Herbert Witherspoon, accompanied by Florenze Ziegler, piano pupil of Moissaye Boguslawski, gave a song recital before the Gamma Kappa Delta of St. Paul's Episcopal Church on April 5. Miss Powell also sang before the Lions' Club at Oak Park, on April 12. Samuel Carlos Martinez, violinist, former pupil of Leon Sametini, appeared on the program with Miss Powell. Mr. Martinez is a protégé of the Lion's Club in El Paso, Texas.

Betty Cain, violinist, artist pupil of Leon Sametini, left on April 22 for a four months' tour with the Redpath Chautauqua through the South.

Linda Sool, violinist, another Sametini artist pupil, and Gertrude Towbin, pianist and member of the faculty, appeared before the Woodlawn Women's Club meeting on April 10, at the Stevens Hotel. They also played at the Englewood Women's Club meeting on April 11 at the Stevens Hotel. Miss Towbin was piano soloist at the Georgian Hotel in Evanston on April first.

## SOCIETY OF AMERICAN MUSICIANS CONTEST

The contest for the Mason & Hamlin grand piano, under the auspices of the Society of American Musicians, with the cooperation of The Cable Piano Company, was held at Fullerton Hall, Art Institute, on April 19. Out of thirty-two contestants, three qualified for the finals. They were Howard Bartle, Pauline Manchester and Harold Van Horne. The jury returned Pauline Manchester the winner. Second honors went to Harold Van Horne and third to Howard Bartle.

## MENDELSSOHN CLUB HEARD

The Mendelssohn Club presented the last of its season's concerts at Orchestra Hall, on April 19. Kathryn Meisle, contralto, was the soloist. In glorious voice, the gifted member of the Chicago Civic Opera scored an unequivocal success with the public as well as with the chorists. A Meisle engagement is always a source of enjoyment to her innumerable admirers in this part of the country.

The chorus, under the able guidance of Calvin Lampert, who wielded the baton, made another deep impression on at least one listener, even though in justice to our own ears, it must be stated that in matters of pitch, the chorists were often deficient.

## CHICAGO SYMPHONY CLOSES HOME SEASON

Closing its Chicago season at Orchestra Hall, the Chicago Symphony Orchestra made the last pair of concerts on

April 20 and 21, an event which will linger long in the memory of all present. Conductor Stock had arranged a program to satisfy all tastes and at the same time one to display the virtuosity of the Chicago Symphony musicians. There were the Beethoven Leonore Overture No. 3, Brahms First Symphony, two Debussy Nocturnes and Respighi's The Pines of Rome. These, played in superb fashion with all the wonted spirit and artistic finish customary with our orchestra, sent the habitués away happily anticipating the next season. The orchestra will now go on a short tour, returning to take part in the North Shore Festival at Evanston and later in the Ravinia season.

## HOWARD WELLS' PUPIL WINS CONTEST

Pauline Manchester, a student of Howard Wells, who won the contest for a Mason & Hamlin grand piano which was conducted by the Society of American Musicians with the cooperation of The Cable Piano Company, is also awarded a recital appearance in Chicago. The Illinois Federation of Music Clubs has engaged her for a joint recital with Kathryn Witwer at their convention in Champaign on May 7. Miss Manchester has studied with Mr. Wells for the past six years.

## AMERICAN CONSERVATORY NOTES

Marie Zendt, soprano, of the faculty, will appear in recital in Aurora, Ill., on April 29. Mrs. Zendt has also been engaged as soloist for the Festival of the Swedish Singers of the Pacific to be held in Hollywood, Cal., in June.

The teaching time of Oscar Saenger, who has been engaged to conduct master classes, in singing and opera in the summer session, is being filled rapidly. Mr. Saenger's reputation as a teacher and coach of famous recitalists and opera stars, attracts to his classes many gifted singers, artist students and teachers. Mr. Saenger offers free scholarships in private lessons and in the opera class, which will be awarded in open competition.

Advanced voice pupils of Karleton Hackett, and piano pupils of Allen Spencer, were presented in recital in Kimball Hall on April 23.

The Alumni Luncheon of the Conservatory, held on April 18 at the Stevens Hotel during the National Supervisors' Convention, had a large attendance of alumni, guests, faculty members and students. O. E. Robinson, director of the Department of Public School Music, acted as toastmaster and Karleton Hackett responded on behalf of the faculty. Appreciation of the years of invaluable service of John J. Hattstaedt was expressed, and his inability to attend the luncheon was lamented. Mrs. John J. Hattstaedt acknowledged introduction in gracious manner. Guest speakers were Percy Scholes of London; John Kendall of Denver; George Gartlan of New York; Noble Cain of Chicago; William Breach of Winston-Salem, N. C.; and Earl Baker of Appleton, Wis. Faculty members who responded were John R. Hattstaedt, secretary and manager; Gail Martin Haake, Edna Wilder and Katherine Baker. Louise Hattstaedt-Winter sang songs, accompanied by Jacob Hanneman; her groups included a number by George Gartlan, for which the latter played the accompaniment. RENE DEVRIES.

## Schumann-Heink Honored

A beautiful bronze plaque, the gift of the Disabled American Veterans of the World War, was unveiled and dedicated to Ernestine Schumann-Heink during her farewell concert in the new Municipal Auditorium, Minneapolis, Easter Sunday night, by Mayor George Leach. The plaque is the first memorial of any kind to be placed in the new auditorium, and commemorates the singer's last appearance and her service during and since the war for veterans. By coincidence, it occurred on the fifth anniversary of the day when Mme. Schumann-Heink became the official "mother" of some 200,000 disabled American veterans. Mayor Leach also presented the singer with an engraved scroll from thirty leading organizations of the city.

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## San Francisco Spring Music Festival Proves Brilliant Event

The Spring Music Festival here under the joint auspices of the city and county of San Francisco and the Musical Association of San Francisco, was held on April 10 and 13. The chief works produced were Verdi's *Manzoni Requiem* and Bach's *The Passion According to St. Matthew*, which brought out the San Francisco Symphony Orchestra, the Municipal Chorus of 400 mixed voices, the Boys' Choir of 100 voices, four distinguished soloists—Florence Austral, soprano; Kathryn Meisle, contralto; Paul Althouse, tenor, and Max Panteleieff, bass. The combined forces were under the direction of Alfred Hertz. Too much praise cannot be given the chorus for its splendid achievements under the leadership of Hans Leschke. When a large body of singers, more or less untrained, can be brought to the fine shades of dynamics and expression that this chorus accomplished, it speaks highly for their conscientious work and the discipline it has been put through.

Alfred Hertz and the members of the San Francisco Symphony Orchestra gave themselves over to their task with devout intensity. All the qualities that have stamped Hertz as one of the outstanding leaders of the day were markedly in evidence. He had at his command a musical organization whose playing was notable for precision of attack, beautifully modulated crescendos, exquisite shading, pianissimos of silken texture, incisive rhythms and a well balanced tone, no one section prepondering. Indeed, it is impossible to overstate the artistic attainments of the orchestra. The Festival opened with the *Requiem*, which will long be cherished in the memories of all who heard it. It was gratifying to hear a quartet of singers whose art and musicianship were equally matched and whose voices blended so admirably. The sensation of the performance was Kathryn Meisle, a favorite in San Francisco, who rendered her music with tones of such depth and warmth of feeling that genuine enthusiasm was achieved. She interpreted

her solo passages with that seriousness of sentiment which characterizes all her work. Paul Althouse, who likewise has been frequently heard here, was heartily greeted when he rose to sing *Ingemisco*, and when he finished it was the signal for much applause. Throughout the presentation, Mr. Althouse demonstrated the many fine qualities of his singing. Max Panteleieff, well known in these regions as an operatic artist, made his debut upon this occasion as an oratorio singer and created more than the ordinary favorable impression. Another delightful surprise was the excellent singing of Florence Austral, whose beautiful soprano voice of tremendous range and volume, rang through the house like a clarion. She was particularly effective in the *Liberia me*. Her voice is well adapted to this difficult music which she interpreted convincingly, with great understanding and dignity. Partaking more of the character of a religious service than a choral concert, Bach's *Passion According to St. Matthew* was presented here for the first time and attracted to the auditorium about 6,000 persons, who, apparently were gratified beyond their expectations. Alfred Hertz, from his high pedestal, was as a general facing and commanding a great army. Hertz not only felt Bach in his broad and dramatic utterances but also his lyricism and the inner respiration of his music. Besides the Municipal Chorus and Boys' Choir, Mr. Hertz had his San Francisco Symphony Orchestra, augmented to 125 musicians, with the following soloists: Florence Austral, soprano; Kathryn Meisle, contralto; Paul Althouse, tenor; Max Panteleieff and Mynard Jones, basses; Harrison Ward, baritone; Dr. Hans Leschke, pianist; Benjamin S. Moore, organist, besides Michel Piastro, Anthony Linden and C. Addimando, members of the orchestra, in incidental solos. It was the consensus of opinion that the *Requiem* and *The Passion According to St. Matthew* were the finest oratorio performances given in the City of San Francisco. C. H. A.

### Mme. Liven's Pupils a Credit to Their Mentor

Among the thousands of school children who entered the initial piano playing tournament in Chicago last year, several were students of Sophia Brilliant Liven. Rosalie



MME. LIVEN AND HER PRIZE-WINNING PUPILS.

Turek was returned the winner in her division and Miriam Meslow, second. The first named student received a check for \$500 and the latter one for \$300.

This year Mme. Liven will not enter any students, as those she entered last year were placed hors concours; having won a prize they could not try for another this year. Next season, however, Mme. Liven will have several of her pupils entered in the piano tournament.

Since coming to Chicago Mme. Liven has increased the enrollment in her studio by leaps and bounds. Coming to the Windy City from Petrograd, where she was associated with leading figures at the Imperial Conservatory, she and her husband, Michel Liven, a violinist and teacher of note, started modestly in Chicago until Prof. Auer, Ossip Gabrilowitsch and other Russian friends advised them to increase their field of endeavor. Since then Mme. Liven has presented many of her pupils in concert and recital, all showing the result of careful and diligent training. Mme. Liven, herself a pianist of note, last season gave with marked success a joint recital with Jacques Gordon, concertmaster of the Chicago Symphony Orchestra. So successful was the recital that another one is already booked by Bertha Ott for June.

### Stella De Mette Returning from Europe

Stella De Mette, mezzo-soprano, sailed for New York on the S.S. *United States* from Copenhagen, April 25, where she has been singing at the Royal Theater. Since December Mme. De Mette has been singing in European opera houses. At Pavia and Cremona, Italy, she had such outstanding success that she has been engaged for next season. A cable from Copenhagen, April 19, reads: "Tremendous success, especially as Azucena in *Trovatore*."

### Hackensack Club Wins Prize

The Woman's Choral Club of Hackensack, N. J., Anna Graham Harris director, for the second time won first place with a percentage of 98 in the woman's chorus contest held under the auspices of the New Jersey Federation of Women's Clubs on April 14 at the Junior High School auditorium, Jersey City. Fourteen choruses were entered. The songs sung by each chorus were *Sing O Sing*, by James P. Dunn, and *Thou Art the Night Wind*, by Harvey Gaul. The judges for the contest were Louis Dressler, Herbert S.

Sammond and Emma Custer. The choruses were judged on phrasing, interpretation, tone, diction and pitch. The second place was given to the madrigal singers of Upper Montclair with a percentage of 96. According to the judges, the Hackensack Club has become one of the outstanding women's choruses in the East during the seven years of its existence. As the New Jersey State champions it will broadcast a program over WOR in the near future. Anna Graham Harris, who conducts the club, is not only a splendid musician and director, but also a contralto soloist whose press notices in New York and elsewhere have been filled with the highest praise. Her chorus will give a concert in Hackensack, May 1.

### Barbara Maurel's Activities

Barbara Maurel, mezzo-soprano, will appear as guest artist before the Women's Club of Buffalo, New York, on May 1. This recital is under the personal patronage of Mrs. Isabel Stranahan, a guiding spirit of the club. Immediately following this engagement, Miss Maurel will leave for New York, for on the evening of May 2 she sings over radio station WOR of the Columbia Broadcastings Chain, on the Columbia Celebrity hour.

### Burnerdine Mason to Give Recital

Burnerdine Mason, dramatic contralto, who has been singing professionally for several seasons and is an artist-pupil of Wilson Lamb, East Orange (N. J.) teacher, will be heard in a recital at Town Hall on May 9, the proceeds of which will be for the benefit of the 135th Street branch of the Y. M. C. A. A varied program will be presented and Cora Wynn Alexander will preside at the piano.

### Ralph Leopold Plays in Elizabeth

Ralph Leopold, pianist, played recently at one of the Bender Memorial Academy Musicales in Elizabeth, N. J., offering numbers by Chopin, Debnyani, Scriabin, Rachmaninoff, Leschetizky, Arensky, Amani and Schytte, and

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winning considerable enthusiasm and adding numerous encores. Mr. Leopold is known not only for his abilities as a recitalist, but also for the many excellent and musicianly Wagner transcriptions that he has made for the piano.

### S. Wesley Sears Praised as Conductor

"The conducting of Mr. Sears was highly commended, and of course most of the success of the performance depended upon his able leadership," recorded the Trenton Times of April 3 in reviewing the performance of Dvorak's *Stabat Mater* which was given recently by members of the Trenton Choral Art Society and the choir of St. James Episcopal Church (Philadelphia), in Crescent Temple, Trenton, N. J. The critic of the Times also stated that "the work was heard by a very fine audience, one composed of the most discriminating and appreciative music lovers of the city. There were also many persons from Princeton to hear the oratorio sung, and the entire audience was greatly delighted. There was a general expression that the Choral Art Society, although newly organized, continue its work so well begun, so that more of the great oratorios may be heard here." S. Wesley Sears is conductor of both the Trenton and Philadelphia organizations.

### Rene Maison with Friedberg

Rene Maison, Chicago Opera tenor, left recently for Paris on the *Ile de France* to fulfill his contract with the Opera Comique during this and next month. After that he will take a vacation for two months to prepare new programs for next season. He has signed a contract with the Annie Friedberg concert management.

Mr. Maison, who is known in Europe both as an opera and concert singer, will be heard in concert before and after his Chicago Opera season. He will continue as a member of the Chicago company.

### Rogers Artist Appointed Director

Robert Crawford of Princeton, N. J., has been appointed director of the department of music of Rollins College, Florida. For the past three years Mr. Crawford has been studying singing with Francis Rogers at the Juilliard Graduate School of Music.

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## Music and the Movies

### High Lights of the Week

Paul Ash, well known conductor of the West, will begin an indefinite engagement at the Paramount on May 12.

The Singing Fool is the title of Al Jolson's next picture for Warner Brothers.

Glorious Betsy, with Dolores Costello, opens the new Warner Theater in Los Angeles and will be presented at the Warner Theater in New York on the same night, April 26.

Pasquale Amato and Andres de Seguro, opera stars, will make their appearance in Glorious Betsy.

George Gershwin's Rhapsody in Blue made such a hit at the Sunday Symphonic concert recently that Roxy has made it the chief orchestral contribution this week at the regular daily shows.

Drums of Love opened last Saturday at the Rialto. Harold Lloyd continues to drive away the blues at the Rivoli in Speedy.

Joseph Plunkett is no longer connected with the Mark Strand, where he has been for nine years. He is now in charge of the stage production department of the Stanley Theaters in the New York office. Edward L. Hyman succeeds him at the Strand.

### Capitol

As a tribute to the immortal memory of Franz Schubert, the centennial anniversary of whose death is being celebrated this year, the Capital Grand Orchestra is heard this week in various selections from the celebrated composer's pen, including the ever beautiful Ave Maria in which an octet of singers lend their voices. Then comes the magazine, the pinnacle of interest being the first pictures taken since the Bremen and its crew landed at Greenly Island. Vanity Fair, a Boris Petroff production, in which Walt Roesner and his Capitolians are featured, follows. The orchestra is good, but one rather tires of Roesner's conducting with his feet. John Quinlan sings Song of Songs, displaying a good voice, but it is surpassed by one of the members of the orchestra who sings Together. The others on the bill do not matter, except Caffery and Miller, whose dancing is amusing.

Marion Davies, in her latest, The Patsy, is excellent. The picture is full of good, clean fun. Miss Davies is given opportunity to show her versatility in mimicking, and gives skilful flashes of Lillian Gish, Pola Negri and Mae Murray. It is the story of a modern Cinderella who is harshly treated by her mother (Marie Dressler, who is fine) and her elder, selfish sister (attractive Jane Winton), but by means of a book on "wise-cracking," develops "personality" and wins her man. King Vidor's hand is seen in the directing, but the titles are not the most interesting part of the film. Miss Davies easily wins first honors.

### The Mark Strand

Edward L. Hyman makes his debut as managing director of the Mark Strand this week, and for his first musical presentation has arranged an enjoyable program of diversified numbers. Another debut is that of Lilly Kovacs, pianist, who is heard for the first time as a regular member of the orchestra, playing the Twelfth Hungarian Rhapsody of Liszt. Yascha Zayde, concertmaster of the orchestra, plays expressively the Meditation from Thais, and in a most restful stage setting the ballet dances to the music with such skill and grace that this number proves one of the high lights of the program.

Following the Mark Strand Topical Review, Arthur Ball, tenor, invariably catches the fancy of the audience with his singing of Berlin's Ramona and Fiorito's Laugh, Clown, Laugh and is enthusiastically applauded. The Serova Dancers, appropriately costumed, then do a number entitled Away Out West. Don Barclay, who will be remembered for his success in Merry-Go-Round, humorously passes comment while a motion picture is shown on the screen which was directed by D. W. Griffith fourteen years ago and in which Lillian Gish appears. Soldiers and Soldierettes again introduces the Serova Dancers and a number by Locke, Harak and Locke, a trio which does a difficult dance on steps.

The feature picture is Burning Daylight, an adaptation of Jack London's dramatic novel of Alaska. Milton Sills is starred and Doris Kenyon is the leading lady.

### Roxy's

The Play Girl, starring Madge Bellamy, is the Roxy feature picture this week—a simple, enjoyable love story, with a touch of comedy. The program is varied and interesting. Gershwin's Rhapsody in Blue (orchestration by Maurice Baron), played by the Roxy Symphony Orchestra with Rapee conducting, gives pleasure to all.

In a Theatrical Boarding House is artistically arranged, giving ample opportunity to Harold Van Duzee to display

his delightful voice and splendid talent as an actor in the number, Laugh, Clown, Laugh, by Ted Fiorito. The Locust Sisters' Quartet prove themselves artists of no mean order; Libby Holman is heard to good advantage in Weary, and Gladys Rice in Berlin's Sunshine is enthusiastically received. The Roxyettes also take part in this number.

The opera number by Ruth-Ann Watson was omitted on the opening day. The Divertissements, Zigeunerweisen (Sarasate), a beautifully costumed Gypsy encampment scene, is charmingly interpreted by Virginie Mauret and Nicholas Daks, solo dancers, and the Ballet Corps. Joyce Coles displays much grace and technic in her solo dance, Kreisler's Liebesfreud, and A Tinkle-Tot is another of the divertissements, this number having been given earlier in the season. The Magazine and Movietone Newsreel pictures the first photographs taken of the Bremen at Greenly Island.

This de luxe performance is concluded with The Rustle of Spring, which was part of last week's program. It is again being received with great applause.

### Paramount

This week's orchestral presentation at the Paramount is called Offenbach Melodies. The orchestra, under Adolph Dumont, renders selections from the Tales of Hoffman and the overture to Orpheus. Eugene Dubois is the solo violinist and plays beautifully. On the stage, Olive Hutchinson sings well the aria of Olympia from the first act of the Tales of Hoffman. Jesse Crawford, as always, is most entertaining at the organ.

The big stage presentation is "Swanee Moon," superbly devised by Frank Cambria. The music and lyrics for Swanee Moon by Dave Stamper are croony and melodious enough to please any Southerner. These, sung by a young lady with a beautiful voice and good looks, Kathryn Lewis, are indeed charming. Paul Whiteman has left and Al Mitchell, with the Paramount stage orchestra, has succeeded in taking his place very admirably. Under Mr. Mitchell's leadership the orchestra plays High Fever, a "hot jazz piece from the South." The definition is Mr. Mitchell's. George Gershwin's hit, The Man I Love, is sung by Miss Lewis—a good number. Pianologue, played by one of the pianists of the orchestra, is also very jazzy. The big hit of the show, "Blame It on the Moon," stars Miss Lewis with the ensemble, and is excellent. Cy Landry, the "boy with the big feet," is next, and he wins much applause.

The feature picture offers Pola Negri in "Three Sinners." It is by far the best picture Miss Negri has been in a long time and her acting is superb. The plot is racy, the action quick, and the story original. The supporting cast includes Warner Baxter, Tullio Carminati, Paul Lukas, Ivy Harris, and other well known stars.

JOSEPHINE VILA.

### Frances Sebel Honored in Miami, Fla.

Frances Sebel, well known operatic and concert soprano, who recently appeared in recital in Miami, Fla., under the auspices of the Sigma Alpha Iota Fraternity, Sigma Chi Chapter of the Miami University, was honored by being



A RECENT SNAPSHOT OF FRANCES SEBEL

asked to become an honorary member of the Sigma Chi Chapter. Hazel Ritchey, national president of the Fraternity, was in Miami at the time and officiated during the initiation. As a result of her success in that city, Miss Sebel has been reengaged to sing there next season.

### Artists Reengaged for West Point

Last month's concert at the West Point Military Academy proved so successful that two of the artists have been reengaged, namely, Anca Seidlova and Martha Thompson, in a two-piano recital. Lillian Decker, of the Noyes Group, has been engaged to give her lyrical dance whimsies and Josephine Martino, soprano, to give a program of songs.

### Virginia Federation of Music Clubs to Convene

MARION, VA.—The Virginia Federation of Music Clubs will hold its ninth annual convention and First Choral Festival at Danville, Va., April 30 to May 3. Among the principal features will be an organ recital by Dr. Tertius Noble; recital by Louise Stallings, soprano; recital by Winston

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Wilkinson, violinist; organ recital by F. Flaxington Harker, assisted by Mrs. Lacy K. Wood, soprano; recital of compositions of George Harris; Robert Hamilton, baritone; Frank Wendt, violinist, assisting; recital by Helen Betelle, pianist. There will be a Home Music Contest, in which family ensembles will compete for a silver loving cup to be given by the State Home Music Chairman, and junior contests for State and Capitol Districts.

Choral singing will be featured throughout the entire program, with especial attention paid to public school choruses and women's college choruses. Six of the best Women's Colleges in Virginia are entering choruses in the first choral competition for Virginia. Dr. Tertius Noble will judge the competition and award a silver loving cup to the winners. An interstate men's college choral contest between Virginia and North Carolina will be sponsored by the News-Leader. The winning women's college chorus has been invited to take part in the Richmond inter-state choral program, as guests of the News-Leader.

### Grainger Recital at White Plains

On April 10 the White Plains Choral and Symphonic Society presented Percy Grainger as pianist, composer and lecturer, at the White Plains High School. Mr. Grainger played works by Bach, Cyril Scott, Ravel, Grieg and Chopin, as well as a series of his own compositions and arrangements. Before each work he explained the significance of its composer with such an interesting and amusing flow of language and such obvious knowledge of his subject and penetrating critical thought as well, that these brief remarks certainly added to a clearer understanding of the music played. The recital was largely attended and was a notable achievement for Grainger in his home town, where, though a prophet, he is certainly honored.

### Kraft in St. Matthew Passion Four Times

During the Lenten season Arthur Kraft was engaged to sing on three occasions in the Bach St. Matthew Passion. April 1 he was heard in the work with the Montclair, N. J., Choral Society, Mark Andrews conducting, April 3 with the Pittsburgh, Pa., Mendelssohn Chorus, Ernest Lunt conducting, and on April 4 in St. Bartholomew's Church, New York, under the direction of David Williams. A fourth engagement for a performance of this work was fulfilled on April 15, when Mr. Kraft appeared in Cleveland, Ohio.

### Kuryllo Opens New Studio

Adam Kuryllo, Polish violinist and teacher, announces that he has rented a large and commodious studio in the Metropolitan Opera House, building, 40th Street and Broadway, so as to be easily accessible to his pupils who come to him from Brooklyn, New Rochelle, White Plains, Montclair, and other out-of-town points, as well as within easy reach of pupils who live in the city.

### Dora Rose Reengaged

Dora Rose, soprano, was so well received when she gave a joint recital with Laurence Wolfe, tenor, in the Straus Auditorium of The Educational Alliance on January 8 that she has been reengaged for another appearance in the same hall on Sunday evening, April 29.

### Corleen Wells Soprano Soloist at Brick Church

It was stated in last week's issue that Corleen Wells was selected as "one of the" soprano soloists at the Brick Presbyterian Church in New York. As a matter of fact, Miss Wells is the regular soprano soloist at this church.

### Amidu Trio a New Organization

The Amidu Trio is the name of a new organization which has been founded by and is under the management of Annie Friedberg. The personnel of the trio includes Marie Miller, harpist; Willem Durieux, cellist, and John Amans, flutist.

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## Music Notes From Coast to Coast

(Continued from page 42)

Saar, of the Chicago Musical College, who conducted a theory clinic, presenting a program of original compositions, and also spoke at the banquet. Officers elected for the coming year were Tolbert MacRae, president; Martha Zehetner, secretary and treasurer; Ruth Stevenson, vice-president. Charles Hayden was elected to replace Dr. Philip Greeley Clash.

Featuring the session was the student competition. Musical organizations of Simpson College Conservatory, under the direction of Herbert Harvey, Lester Spring and Clare Thomas, presented a program before the delegates. Leo Ornstein, pianist, appeared in recital at one of the evening programs. H. K. F.

**Easton, Pa.** The choir of St. Michael's Catholic Church recently presented Rosewig's Third Mass in E flat to a capacity audience at the Third Street Theater. The concert was arranged and directed by Maria Gazzano, organist. On the program appeared Mme. Fleker, Walter Brown, Mary Ciamboni, Sara Porello, James Hanion. In the mass, Mollie Whyte, Antonio Gazzano, Charles Merlo, Yolanda Travaglini and Helen Dougherty were the soloists. V.

**Louisville, Ky.** The annual convention of the Kentucky Music Teachers' Association took place in Louisville. There was a three days' session, with headquarters at the Brown Hotel. The officers and chairmen are as follows: life honorary president, Caroline E. Bourgard; president, Minnie Murdolf Kimhale; first vice-president, Frank Harmon; second vice-president and chairman of program, Ellen Lawrence Gardner; third vice-president and chairman of publicity, Harriet Meador; fourth vice-president and chairman of membership, Margaret Smith; treasurer, Mary A. Grissom; recording secretary, Sara McGarvey; corresponding secretary, Alice Camp.

The first day included registration, and community singing led by Ernest Scheerer, with Harriet Meador, accompanist. There were greetings from Caroline Bourgard; Victor Rudolph, representing the Louisville Music Teachers' Association; Mrs. James Barnes, chairman of the music department of the Woman's Club; Mayor William B. Harrison; Mrs. Curtis Marshall McGee, president of State Federation of Music Clubs; and Frederic A. Cawles. The afternoon session was held in the auditorium of the Fourth Avenue Baptist Church, at which an organ program was featured with G. P. Bruner, chairman. Mrs. Bruner presented a paper on The Organization and Management of a Volunteer Choir, which was followed by a Round Table Discussion. Mrs. Frank A. Rapke led a discussion on The Two Manual as a Concert Instrument, illustrated at the organ by Mrs. Ropke and Mrs. Wilson. At the Brown Hotel, Glen Dillard Gunn, president of the Gunn School of Music Art, addressed the voice section (Melba Hussak, chairman), on The Singer and His Art. In the evening a banquet was given in the Crystal Ball Room of the Brown Hotel, the guest of honor being Glenn Dillard Gunn. A happy culmination of the dinner was the State Artists' program, of which the participants were Edyth Thompson, Edith Rose, Lucile Bradley, Edith Carter, William Meade and Carl Lambert.

On the second day of the convention Mrs. John Rebarer led the piano section. The first hour was in charge of Mrs. George Rushing Hickey, who presented, with the assistance of her pupils, her methods of teaching music of difficulty to the lower grades. Mrs. Rebarer then gave a discussion on body and arm movement in piano playing, followed by application of these principles of the keyboard by two of Mrs. Rebarer's pupils. Selma Krawz, of the Public School Music Department, gave a demonstration, in the afternoon, of some phases of music which are being taken up in the Louisville public schools. The Louisville Girls' High School Glee Club was presented in a number of interesting chorals. The violin section, conducted by Charles J. Letzler, was featured later. Mr. Letzler presented Gaylord Yost, of the Pittsburgh Institute of Music, who gave a lecture recital on Superstitions in Music, playing his own Louisiana Suite, for piano and violin, and other numbers. The second evening of the convention was devoted to an ensemble program under the direction of Jay W. Fay, supervisor of music in the Louisville public schools.

On the last day, in the ballroom of the Brown Hotel, the Public School Music Section, with Nancy Birch Jaensch, chairman, held forth. The main feature of this program was the appearance of Karl Gehrken, of the Oberlin Conservatory of Music. The culmination of the convention was the All State Children's Chorus, at Keith's Rialto Theater, directed by Helen McBryde. A public school music banquet proved a happy finale of the memorable 1928 State Music Teachers' Convention. M. P. H.

**New Orleans, La.** Under the auspices of the Philharmonic Society, New Orleans has had the pleasure of hearing Albert Spalding and Nikolai Orloff. The eminent violinist charmed the audience immediately with his clear, pure tonal quality. Of prime importance was an early Beethoven sonata in F major and a Vieuxtemps concerto in A minor, both suited to display the ability of the artist. In Andre Benoist Mr. Spalding has secured an accompanist never lacking in the proper support.

Nikolai Orloff, on his first visit to New Orleans, favorably impressed his hearers with his excellent musicianship. His great technical proficiency was evidenced particularly in the Schumann Etudes Symphoniques.

There have been several recitals of note at the Newcomb School of Music. Virginia Westbrook, soprano, entertained the members of the Cercle Français with a program of charming French numbers. Mrs. Westbrook seems imbued with the spirit of these songs.

Alice Weddell Wilkinson, instructor in piano, was featured at the regular Thursday afternoon recital with a difficult but well executed program of Moussorgsky, Dohnanyi, Schubert, and a Bach-Bauer Fantaisie and Fugue

(Continued on page 58)

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### George Roberts Completes Busy Winter Season

Having just completed his seventh season with Florence Macbeth, George Roberts, composer-pianist, is now busy in his New York studio coaching singers for opera and recital. Mr. Roberts personally arranges the recital programs of his students, thus assuring a selection of well-balanced and interesting numbers that are calculated to show off the accomplishments of the artist to the best advantage.

Among the list of concert artists with whom Mr. Roberts has appeared are, Jeanne Gordon, Maggie Teyte, Jose Piastro, Elias Breeskin, Alois Trnka, Livio Mannucci and Rosemary.

Mr. Roberts, who is equally well known as a composer, has just published a new waltz song, entitled A Song of May. Miss Macbeth recently sang this number with the Minneapolis Symphony Orchestra, and judging by the manner in which it was received, it promises to become a popular addition to the repertoire of the concert soprano.

This summer will again find Mr. Roberts at Ravinia Park, Chicago, where he will work with Florence Macbeth during the opera season.

Mr. Roberts' qualities as a pianist and accompanist are thus described by the Herald News of Fall River, Mass., in reviewing a recent recital there: "Mr. Roberts played the entire program without notes, an accomplishment remarkable in itself. His accompaniments were artistic and



GEORGE ROBERTS,  
 pianist, coach, composer.

well balanced. He played a group of solos, proving that there is something new under the sun by bringing out the bass in one familiar Chopin waltz, giving a novel touch. His technic is dependable and he plays with taste and musicianship."

### Mannes' Greenwich Concerts End Brilliantly

The season's Greenwich Young People's Symphony Concerts, under David Mannes, ended brilliantly late last month, when the noted young pianist, Frank Sheridan, as soloist, "A Program of Dance Music, With an Interlude by Frank Sheridan," was presented by conductor, symphony players and soloist to an audience of delighted children and their accompanying adults who crowded the High School auditorium. The first part of the program, of old and characteristic dances, included Chopin's familiar Polonaise, Grainger's setting of the Mock Morris Dance, Bach's B minor Bourée, Cui's Orientale (as characteristic of the Oriental dance) and Bizet's Provencal festival dance, the Farandole, from L'Arlesienne. These were followed by Mr. Sheridan's masterly performance with the orchestra of the first movement of Tchaikowsky's B flat minor concerto, for which he was recalled several times by the audience. A selection of modern dances—Rodgers' fox-trot, A Tree In the Park; the Strauss waltz, Tales from the Vienna Woods; Albeniz' tango, and Gershwin's fox-trot, That Certain Feeling—concluded the afternoon's list. This was the third year of Greenwich Young People's Symphony concerts presented by Mr. Mannes with an orchestra of New York Symphony players.

### Mischakoff's Varied Musical Activities

In addition to his activities as concertmaster of the Philadelphia Orchestra, Mischa Mischakoff has been filling a number of concert dates and devoting time to a class of advanced pupils. A while ago, the violinist played at the Settlement Music School of Philadelphia, this being the second recital of the series. He also gave a program at the First Methodist Episcopal Church of Mount Carmel, Pa., where he was cordially received, and the next day assisted by Mae Hotz, soprano, and William Silvano Thunder, pianist, he played at the Charlestown Consolidated School of Devault, Pa. An April 16, Mr. Mischakoff was heard in a recital at Witherspoon Hall, Philadelphia, with Harry Kaufman at the piano.

### Chicago Appreciates Gordon Campbell

Gordon Campbell, pianist and accompanist, was the assisting artist with Amy Neill, violinist, for the Englewood Woman's Club spring musicale, Chicago, on April 2. Besides playing a group of solos Mr. Campbell accompanied the violinist. The work of these two excellent artists gave much enjoyment and satisfaction to their listeners. Among the numbers played by Miss Neill were two fine transcriptions for violin and piano, recently made by Gordon Campbell, of a Bach prelude and a Schubert song.

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**Ruth Leila O'Neil Delights in Song Recital**

Minneapolis has sent many artists to New York, but none with more comeliness or a better contralto voice than Ruth Leila O'Neil. On March 22 she sang nine arias and standard songs, in four languages by Schumann, Schubert, Saint-Saëns, Gounod, Flotow, and the Americans Wintter Watts and Frank Lynes, in the music salons of the New York School of Music and Arts. Luscious tones were hers in the Gluck aria, and the aria from Samson and Delilah (Saint-



RUTH LEILA O'NEIL

Saëns) well suited her voice. So beautifully was the latter sung that the audience insisted on more, and she sang The Eagle dramatically. Particularly lovely tones, full of vivid expression, were hers in the Watts and Lynes songs, Gounod's Adore and Be Still were done with religious poise. Applause, long and loud, with presentation of flowers, followed. Margaret Noonan, violinist, gave added pleasure to the program in her fine playing of Legende (Wieniawski) and Reverie (Vieuxtemps), both marked with lofty sentiment. Alice Davis, piano accompanist and also harpist, was an ideal support both to singer and violinist. F. R.

**A. Y. Cornell Pupils Give Concert**

Not long ago, some of the artist-pupils of A. Y. Cornell, assisted by Hannah Klein, pianist, gave a concert at the Woman's Club of East Orange, N. J. Those participating were: Earl Waldo, bass-cantante; Ruth McIlvaine, mezzo-contralto; Annette Laird Messier, coloratura soprano; George A. Meyer, Jr., baritone; Rose des Rosiers, dramatic soprano; Emma Reeves, contralto; George Bernard, tenor, and Gertrude Decker, lyric soprano. The singers reflected much credit upon the work of Mr. Cornell, for their voice production was easy and their singing had style and finish. Mr. Cornell recently opened a new branch studio in Orange, N. J.

Mr. Cornell's artists are continuing their success and making good everywhere. Earl Waldo had been re-engaged for the 5th Avenue Presbyterian Church, New York, succeeding Fred Patton. He is a member of the A. R. A. C. Quartet which sings over the radio regularly, and recently sang in Meadville, Pa. He was soloist, under John Bland, at Calvary Church on Palm Sunday and sang the Messiah on Easter at the Church of the Ascension.

Ruth McIlvaine, contralto, had two appearances under the baton of Ernest Knoch, in Walkure, one in New York at the Century Theater and the other with the Washington Opera Company. She is to sing Micaela in Carmen at the Century this month. Miss McIlvaine was also soloist with the Central Y. M. C. A. Orchestra late last month.

Gertrude Decker, soprano, has been re-engaged as soloist with the Park Avenue M. E. Church of East Orange. She was the winner of the recent radio trip to Bermuda offered by a Newark broadcasting station. George Meyer has been engaged as soloist at the South Congregational Church of Springfield, O., one of the finest churches in that city, and Grace Simmonds, soprano, is soloist at the Trinity M. E. Church of Albany, N. Y.

**Farnam and Salmond Play Bach**

The Bach Cantata Club gave its fourth recital on April 11, at St. Thomas Episcopal Church, Lynwood Farnam, organist, and Felix Salmond, cellist, sharing the program of Bach music. Beginning promptly at 8:15, organist Farnam introduced a beautiful spirit of restfulness in the Chorale, World Adieu, continued in the F minor prelude and fugue, with splendid dramatic climax, throughout achieving expressive and imposing effects. The Christmas festival mood was beautifully brought out in the Chorale From Heaven On High, while the melodiousness and flowing counterpoint in the C major trio-sonata was paramount. Other organ numbers included the Chorales, Kyrie, Thou Spirit, To Shepherds, In Thee Is Gladness, My Heart Is Filled, and the closing passacaglia and fugue in C minor. The well written program notes by Mr. Farnam were all most interesting and illuminating.

Cellist Salmond played the unaccompanied suite in G, made up of seven numbers, with the artistry associated with all he does, adding an extra toccata.

The B minor Mass, Albert Stoessel, conducting, will be presented on May 2, beginning at 5:30 P. M., with intermission.

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## Monteux and Orchestra End Philadelphia Season

Conductor Presented With Brief Case by Members of Orchestra—Five Players Awarded Watches for Twenty-five Years or More of Service—Other News of Interest

PHILADELPHIA.—The concerts given by the Philadelphia Orchestra, Pierre Monteux conducting, on April 20 and 21 were the last of the regular series of the twenty-eighth season. The great Brahms Symphony No. 1 in C minor and the beautiful Scheherazade Suite by Rimsky-Korsakoff made up the program. Each received a masterly interpretation at the hands of Mr. Monteux, who conducted without a score.

In the symphony, the hearer was impressed by the clearness with which each thought was brought out. The Andante was especially beautiful, in which Mr. Tabuteau's playing of the exquisite oboe solo part was matched only by the fine solo work of Mr. Mischakoff and Anton Horner. Mr. Bonade (clarinet), Mr. Horner (horn), and Mr. Kincaid (flute) also distinguished themselves by their solo work in the last two movements, as well as later in the Scheherazade Suite. In this latter, special praise should be accorded Mr. Guetter for his fine solo on the bassoon in the Tale of the Prince Kalendar. Mr. Mischakoff played the Scheherazade theme with great beauty of tone, whenever it occurred. The entire suite was excellently performed and interpreted.

During the intermission on Friday afternoon, Frances Wistar, chairman of the Women's Committees of the orchestra, presented a watch to each of four members of the orchestra who have completed twenty-five years of service in the orchestra. They were Anton Horner, Joseph Horner, Alfred Lorenz and Oskar Schwar. Hearty applause was accorded these men both by audience and orchestra. Outside, in the Green Room, following this demonstration, the members of the orchestra presented Mr. Monteux with a beautiful leather brief case in token of their appreciation of his musicianship. David Dubinsky, as orchestra personnel manager, made the presentation. Mr. Monteux expressed himself as deeply touched by the gift. On Saturday evening, during the intermission, the four men who received watches

on Friday, were introduced to the audience by Miss Wistar, after which Emil Kresse, who has completed twenty-seven years as a member of the orchestra, was also presented with a watch, and was accorded great applause.

Mr. Monteux received an ovation at the opening of the concert, at the intermission and again at the close.

### ROSEMARY ALBERT IN RECITAL

Rosemary Albert, artist-pupil of Giuseppe Boghetti, gave her second annual recital in the Foyer of the Academy of Music on April 17, appearing in five groups of songs: Italian classics, modern French, romantic German, and modern Russian and English selections. Miss Albert possesses a dramatic soprano of wide range, depth and richness, vibrant in quality, which, added to perfect control of power, smoothness in vocal technique, with combination of style and strong personality, supplied all the attributes required for the success of an artist in public recital. Of this there was not the slightest doubt, as proved by the enthusiasm of the large audience. Each song, no matter what its character, was given the essential dramatic feeling. Notably well done were *Lasciatemi morire* (Monteverde), *Che fiero costume* (Legrenzi), *Crepuscole* (Massenet), the *Mirror Song* from *Thais*, the only operatic air on the program, and *L'Oasis* (Fourdrain).

Mary Miller Mount was at the piano, and as usual proved herself a most sympathetic and discriminating accompanist.

### LOUIS BAILLY AT CURTIS FACULTY RECITAL

Louis Bailly, head of the department of viola and chamber music at the Curtis Institute of Music, gave the twelfth in a series of faculty recitals in Casimir Hall on April 18, with Harry Kauffman at the piano.

Mr. Bailly's reputation as viola player is so well established throughout the country as to require no further comment other than to affirm that this was only another example of the splendid playing upon the instrument of which he is a master and by which he has won that reputation. The tone was superb, the technique of course faultless, while the art in interpretation evidenced thorough musical knowledge with the freedom of delivery which is the prerogative of a real artist. Theme *Varie*, by Georges Hue, opened the program and though composed seventy years ago, was prophetic in the boldness of harmony and unexpected melodies, of the modern trend which appeared so much later. By request, a *Sonata* (Brahms) was the next number, which was followed by a *Concerto* by Stamitz. Noticeable throughout the program was the complete sympathy between

soloist and accompanist, not only in the reading but also in tonal blending, not always obtained by a pianist.

### HARRY MAYER IN RECITAL

Harry Mayer, recently returned from study and concert tours in Europe where he achieved success and very favorable comment in Berlin, Paris and Leipzig, gave his first recital in Philadelphia in the Foyer of the Academy of Music on April 18. Mr. Mayer's program opened with the *Bach Fantasy and Fugue in B minor*, which was played in such a manner as to convince a large audience of his faultless and brilliant keyboard technique. He followed this number with Beethoven's *sonata, L'Adieu*. The remainder of the program consisted of a powerful interpretation of Brahms' *Variation on a Theme of Paganini*; a Chopin etude and two waltzes; Liszt's *Ballade in B minor*, in the playing of which Mr. Mayer excelled all previous numbers; a final group of Russian numbers; two Rachmaninoff Preludes; *Dance and Prelude by Prokofiev*, and *Dance Russe* from *Petrouchka* by Stravinsky. To the enthusiastic applause which greeted the rendition of these modern numbers Mr. Mayer responded with two encores.

### FIRST PERFORMANCE OF APOLLO GRAND OPERA COMPANY

Philadelphia opera-goers witnessed the debut of the Apollo Grand Opera Company, the fifth local opera company, on April 19, at the Metropolitan Opera House, when the refreshing comedy, *The Cobbler and the Fairy*, by the Ricci brothers, was given a very good performance.

The purpose of this company is to give young singers an opportunity to appear in public in worthy operatic productions. It is not actuated by any desire to make money, but the company merely hopes to become a factor in Philadelphia's musical life. Plans are already under way to give six performances next season, one of which will be a repetition of this opera. Unfamiliar operas have been selected, so that none of the hackneyed works will be presented. Rodolfo Pili is artistic director and general manager.

This presentation was an auspicious beginning, and the selection of an opera was a happy one, as it was light, humorous and florid.

Giuseppe La Puma, as the Cobbler, was splendid in every way, winning the highest honors of the evening; as a comedian he certainly excelled and gave great pleasure in this role. Jenny Kneeder Johnson as Annetta was attractive and fine in voice and acting; her voice is fresh and true, encompassing the runs and trills with ease, and her aria in the first act, the duet with the Count, and the *Waltz Song* in the second act, were exceptionally good. Giuseppe Maera, as Dr. Fabrizio, was very good also, and his duet with the Count in the third act was notably well done. Giuseppe Cavadori was the Count and took the part very acceptably. Zara Jay made a delightful Fairy. The lesser roles were well taken by Eugenio Prosperoni, Apothecary; Robert Strouse, Asdrubale; Anna Onorato, Lisette; and Ella Bach, Bartolo. The chorus was generally good except the men's chorus, in the third act, which was a trifle uncertain. The ensemble at the close of the first act, of chorus and principals, was excellent. The orchestral part was simple, being mostly a mere accompaniment, but the entire production was capably and musically conducted by Carlo Nicosia. The stage settings and scenic effects were beautiful.

The Cowanova Ballet was a huge success, with Florence Cowanova as premiere danseuse. Miss Cowanova's popularity was again proven by the prolonged applause accorded her and her company. M. M. C.

### Walter Damrosch Honored by Schubert Committee

On April 18, at the Hotel Ambassador, a luncheon was tendered to Walter Damrosch by Louis Sterling, chairman of the board of the Columbia Phonograph Company and chairman of the sub-committee on International Relations of the Schubert Centennial, which is being sponsored by the Columbia Company. The luncheon was a farewell to Mr. Damrosch on the eve of his departure for Europe, where he will represent the American Schubert committee. He will confer with the leaders of the European committees, including Sir Hugh Allen in London, Henri Rabaud in Paris, Richard Strauss in Dresden, Bernardino Molinari in Italy, and Franz Schalk and Prof. Guido Adler in Vienna. In Vienna he will sit as American delegate at the meeting of the International jury to pick the grand prize winner in the International Schubert Centennial contest, the other delegates being Sir Hugh Allen, England; Paul Dukas, France; Max von Schillings, Germany; Bernardino Molinari, Italy; Alexander Glazounoff, Russia; Carl Nielsen, Scandinavia; Enrique Arbos, Spain; Karol Szymanowski, Poland. Up to April 1, 250 manuscripts had been entered for the competition, of which forty-four are American.

Those present at the farewell luncheon included Louis Sterling, Walter Damrosch, Sir George Croyden Marks (English financier), Arthur S. Draper (Herald Tribune), Frank Damrosch (Head of the Institute of Musical Art), Henry Hadley (composer, conductor and member of the Schubert Contest Jury), William T. Dewart (publisher, The Sun), Daniel Frohman, John H. Finley (editor, New York Times), Louis Wiley (New York Times), Julian S. Mason (editor, New York Evening Post), Rudolph Ganz (conductor, and member of the Schubert Contest Jury), Ernest Hutcheson (Dean of the Juilliard School and member of the Schubert Contest Jury), Albert M. Stoessel (conductor, New York Oratorio Society, and member of the Schubert Contest Jury), Samuel Chotzinoff (music critic, New York World), C. P. Sawyer (Evening Post), Frank Patterson (MUSICAL COURIER), Lee Shubert, Samuel W. Reyburn (director of the Federal Reserve Bank and president Lord & Taylor), Henry W. Taft, and Augustus Thomas (playwright).

### Reengagements for Kathryn Ross

Definite proof of the success which Kathryn Ross made at her debut with the Philadelphia Grand Opera Company is her reengagement for three performances with this same company, to take place in the near future.

### Stanley Company Leases Opera House

The Stanley Company of America has leased the Metropolitan Opera House in Philadelphia for a term of five years at an annual rental said to be \$30,000. It is understood that the company will make an outlay of \$100,000 on new furnishings before the theater is reopened on September 1, when it is probable that motion pictures will be shown.

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## Chovantchina Is Given for First Time in Philadelphia

Pennsylvania Grand Opera Company Closes Its Season on April 18 With Premiere American Performance of Moussorgsky Opera

The Pennsylvania Grand Opera Company closed its season on April 18 with the premiere presentation in American of Moussorgsky's Chovantchina. Before the performance, the orchestral suite, Dances of the Pyrenees, by the late Celeste de Longpre Heckscher, one of "Philadelphia's gifted daughters," was played as an In Memoriam to her passing. The composition was pleasingly melodious and very rhythmic, and received an excellent interpretation under the baton of Walter Grigaitis, who also conducted the opera.

The music of Chovantchina is distinctly Russian, and the orchestral part is particularly important. Unlike most other operas the chorus work is a main feature, and, as a whole, was exceedingly well done. As the opera progressed, the slight raggedness noticeable in the first act almost entirely disappeared.

A disadvantage of this performance was the lack of any libretti, as the opera has not been translated into English, thus making it rather difficult of comprehension to the audience. The great length of the work was also a bit trying, as it was considerably after midnight before the curtain went down on the fifth act. However, despite all this, the large audience evidenced its enjoyment by really enthusiastic applause.

Michael Shevtz as Prince Ivan Kovansky was excellent, personally, vocally, and dramatically. Leon Kairoff as Boyarin Shaklovity did some fine singing, showing a voice of rich resonance, especially in the one aria of the opera, which occurs in the third act. His appearance was very handsome and convincing. Marek Windheim, in the comparatively small role of Prince Andrew, also did fine work, as did Demetre Criona as Prince Vassili Golitzyn. Valentin Figaniak as Dositheus, the Head of the Religious Sect of "Old-Believers," was impressive both vocally and dramatically. Joseph Kallini deserves especial mention for his excellent interpretation of the humorous role of the Scribe and also for his fine voice.

The only two feminine roles were very well taken. Liuda Fedotova, in the important role of Martha, sang beautifully and acted the part equally well. Anna Criona in the smaller part of Emma was also good.

The lesser roles were capably taken by Edward Ryglewicz (Varsonovieff), Max de Schauensee (Strieshnief), Preston Foster (Kuzka), Joseph Figaniak (a Strieletz), E. Shastan (Regisseur).

The ballet of the fourth act was one of the finest ever seen in Philadelphia. It was designed and led by Michail Mordkin, famous Russian dancer. The applause quite stopped the performance for several minutes.

Mr. Grigaitis conducted with skill and was brought before the curtain with the principals to share the applause.

M. M. C.

### Carmela Ponselle Closes Metropolitan Season

Carmela Ponselle appeared in Cavalleria Rusticana in the final performance of the Metropolitan this season on April 14. In the dailies the next day, one of the critics referred to her as a slightly Santuzza and another called at-



CARMELA PONSELLE

tention to the fact that the sister of Rosa had developed a fine Italian flair of her own and did some excellent acting.

Preceding this appearance, Miss Ponselle sang in Philadelphia in Aida, following which the Philadelphia Inquirer declared that "she had an excellent conception of the character of Amneris and a voice adequate to the music." According to the Philadelphia Record, "much interest centered in the Amneris of Carmela Ponselle. The evening Bulletin observed that "Miss Ponselle, a member of the Metropolitan Opera Company, impressively visualized the part of Amneris with regal splendor and majesty. Her voice has fine range and splendid volume."

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## Liverpool Has Delius Revival

A First Performance of Beethoven's Missa Solemnis—American Organs, and English

LIVERPOOL.—The last two programs of the Philharmonic Concerts, under the direction of Sir Henry Wood, were in the nature of a special tribute to Frederic Delius, inasmuch as his cantata, *Sea Drift*, and his symphonic poem, *Brigg Fair*, were both heard within a brief interval, after a period of undeserved neglect. The interest in the revival of the former work was so marked that the committee felt justified in repeating it at the final concert.

At the previous concert, Jan Smeterlin, the Polish pianist, made his Liverpool debut playing the solo of Beethoven's G major concerto, with perhaps more reticence than we are accustomed to, but nevertheless showing an easy mastery of the keyboard and familiarity with the spirit as well as the letter of the music. Some of our local quidnuncs, however, affect to discount this concerto as a somewhat poor example of the composer's work, and even Godowsky's version in Manchester, at a recent Hallé concert, was regarded in this light.

### GYCÁLEK CANTATA SPREADS GLOOM

Previous to the repetition of *Sea Drift* Sir Henry treated the subscribers to the first British performance of a new cantata by the Czech composer, Ladislav Gycálek. It is entitled *The Last Things of Man* and calls for a soprano, baritone, chorus and orchestra. The soloists on this occasion were Elsie Suddaby and Roy Henderson. Though the subject may be acceptable as a Lenten homily Gycálek carries the idea of gloom to extremes, while from an executive standpoint severe technical problems are continually in evidence. During the forty minutes required for the performance there is little or no relief either for choir, orchestra or audience, and, although the work was accorded polite applause, the general impression was one of bewildered irritation rather than whole-hearted acceptance.

With the assistance of a contingent of the London Symphony Orchestra Sir Thomas Beecham submitted a program drawn from Handel, Paeiello, Grétry, Mozart and Méhul for the closing of the International Celebrity series. In each instance crisp phrasing, prompt emphasis and polished celerity were the notable features. The solo singing of Guglielmetti (a pleasing coloratura soprano); Maarthe Offers (a Dutch operatic mezzo); Enrico Di Mazzei (an Italian tenor) and Zaporozetz (a remarkable basso-profundo), gave great satisfaction. The mercurial baronet took occasion to deliver one of his characteristically blunt

speeches in support of the Imperial League of Opera during which, rather in sorrow than anger, he reproached Liverpool for being at the bottom of the list of subscribers to the scheme—Liverpool, which claims to be the second city of the Empire (although that title is disputed by Glasgow).

### THE MISSA SOLEMNIS REACHES LIVERPOOL

In spite of the fact that our Philharmonic Society has just completed its eighty-seventh season, the credit for introducing Beethoven's great D minor mass to this city goes to the Welsh Choral Union, a body of some fifty-two mixed voices, in the twenty-seventh year of its existence. As everyone knows, that exhausting work makes supreme demands on the rank and file, and especially the soprano section, so it is only just to admit that the performance, under Dr. Hopin Evans' direction was, on the whole, eminently satisfactory. If the orchestra had been equally effective the result would have been enhanced, but it was something to hear this monumental achievement even in an imperfect form. The soloists, Stiles-Allen, Muriel Brunskill, Steuart Wilson and Owen Bryngwyn, were quite efficient, the tenor especially so, and the performance adds another triumph to the long list associated with this spirited Society.

### A REPORT ON AMERICAN ORGANS

H. Goss-Custard, organist of Liverpool Cathedral, has been giving some impressions of his recent visit to the United States made at the invitation of the National Association of American Organists. Incidentally he paid warm testimony to the high ideals cultivated by builders and executants and was of the opinion that the development of the instrument in the movie palaces had reached a much higher level than was the case in Great Britain. Goss-Custard spoke very warmly of the large organ in the Wanamaker store in Philadelphia and referred with pleasure to meeting Dr. Tertius Noble (formerly of York Minster) who has been for some years in charge of the music at St. Thomas' Church, New York.

Alluding to the present unsatisfactory acoustics of the Liverpool Cathedral, he claimed that this was mainly due to the unfinished condition of the building, though, as regards the organ itself (Willis' masterpiece), he was confident that, for beauty of tone and diapason grandeur, there was nothing to compare with it anywhere.

W. J. BOWDEN.

### Mae Mackie Sings in Opera and Concert

Mae Mackie, mezzo soprano, states that her early ambition was to be a pianist, and that she had talent in that direction is evident from the fact that at the age of thirteen she won a gold medal as a mark of distinction for her playing. She also sang in the choir and played the pipe organ. However, the beautiful quality of her voice later



Kubey-Rembrandt photo

MAE MACKIE

led her to decide to devote her career to singing. Among the teachers with whom Miss Mackie has studied are the following: Kathryn Rosenkranz, Virginia Colombatti, Clarence Bawden and Enrico Arensoni. She is now working with Walter Grigaitis, director of the Pennsylvania Grand Opera Company, with which organization she has sung both in Philadelphia and New York. In addition to her operatic work, Miss Mackie has appeared at the University of Pennsylvania, at St. Joseph's College, at a testimonial dinner to Mayor Mackey, before the Peirce School Alumni, at the City Club, and at Poor Richard's banquet, at which she was the only representative of opera, opening a gala performance by 165 professionals. She also has fulfilled many radio engagements, sung at churches, and is an active member of the Philadelphia Music Club. Three days of each week Miss Mackie devotes her time to teaching, and now has several pupils who are appearing in public.

One of Miss Mackie's forthcoming engagements is a joint recital with David H. Miller, tenor, at Witherspoon Hall, Philadelphia, on Thursday evening, May 3.

### Wolfsohn Musical Bureau of New York, Inc., Notes

The London String Quartet gave its postponed recital in Chicago under the auspices of Rachel Busey Kinsolving on April 15. Arthur Hackett has been engaged to sing The

Hymn of Praise by Mendelssohn at the Salem College Festival at Winston-Salem, N. C., on June 4, and will also give a concert at the same time. On April 26 and 27 Mr. Hackett will sing the Messiah, with Ruth Rodgers, soprano, at the Pittsburgh Music Festival at Pittsburgh, Kan., and will also give the Artist's Night program. His sixth engagement with the Handel and Haydn Society of Boston took place on Easter Sunday.

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**Norma Jean Erdmann Scores in Ohio**

Norma Jean Erdmann, soprano of the New England Conservatory of Music, returned to her native city, Chillicothe, Ohio, for a single recital during a recent tour, and, judging from press notices at hand, scored an emphatic success. With the able assistance of Edith Cornell Hunter, her accompanist, Miss Erdmann was heard in a program that comprised Italian songs by Donaudy, Respighi, and Tosti; the aria, Una Voce Poco Fa, from Rossini's Barber of Seville; German lieder by Schumann, von Schillings and Strauss; and numbers by Spohr, Wilson, Ardit, Terry, Deems Taylor, Sibella, and Kaun.

Commenting on her performance, the Chillicothe Advertiser stated: "Last evening Miss Erdmann appeared before a capacity crowd at the Elks' Hall in one of the most difficult as well as interesting programs that she has ever presented to a local audience. Not only has she a lovely voice but her charming personality endears her to her audience at once. Although the program was quite varied, the two outstanding

selections were the lovely aria, Una Voce Poco Fa, from The Barber of Seville by Rossini, and the lilting Il Bacio, by Ardit. Both songs were sung with a perfection and beauty surpassing all of Miss Erdmann's previous efforts. She displayed an ultra finish and an especially beautiful tonal quality especially noticeable in her lower registers. So pronounced was the applause after the Rossini aria that she graciously sang as an encore the haunting Kashmiri Song. She was at her best in this familiar selection, her voice being especially well adapted to the full deep tones of the song. Following the gay Il Bacio, which gave Miss Erdmann an opportunity to display her entire range of tone, she gave as an encore, Danny Boy, a wistful song of the Scotch Moors. She sang the song in a manner that beggars description and that held the audience in a tense stillness for a few seconds after the song was ended."

**Schubert as an Orchestra Composer**

(Continued from page 10)

to complete it. It was performed in its completed form in London in 1823.

The famous eighth symphony lay in the archives of the Graz Society for many years, unheard and unknown, until Johann Herbeck, a prominent Viennese conductor, obtained the manuscript from Schubert's friend, Huttenbrenner, and performed it at one of the Gesellschaft concerts in Vienna

in 1865, thirty-seven years after the death of the composer, who thus never had the satisfaction of hearing it. Subsequent performances in England and elsewhere soon won for the beautiful work its proper place as one of the most inspired and touching musical creations of all time. For sheer loveliness of theme, directness of appeal so characteristic of Schubert, delicate pathos and tenderness, the work has few, if any, equals in the entire symphonic literature—indeed in the entire realm of music.

**Final Recitals at Granberry Piano School**

The final recitals given by the Granberry Piano School this season were as follows: Tuesday evening, April 3 and Friday evening, April 13, Aeolian Hall, New York, and one on April 20 at the Brooklyn branch. Two other recitals will be given on April 27 at the New York school. The annual commencement exercises will be held in Carnegie Chamber Music Hall, New York, on Friday evening, June 1. George Folsom Granberry is director of the school.

**Addy Yeargain Hall Lectures**

Addy Yeargain Hall, former chairman of juniors, National Federation of Music Clubs, gave a talk recently before the New York Federation of Women's Clubs (department of child welfare conference day). Mrs. Hall's subject was Children and Music, a subject upon which no one is better qualified to speak.



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## Music Notes From Coast to Coast

(Continued from page 51)

in A minor, for two pianos, with Frances Louise Diboll at the second piano.

Elio Gianturco, a guest of the Italy-America Society in New Orleans, was presented in lecture-recitals at the Conservatory of Music and Dramatic Art, at Newcomb College.

An interesting recital was given by Cathal O'Byrne at Thomas Hall, Loyola University. He gave songs of old and new Ireland. Mr. O'Byrne was accompanied at the piano by Marguerite Dunn.

The Saturday Musical Circle offered a varied program at its last meeting. As a special feature, Helen Pritchard, guest artist, played two groups on the harp, the Hasselmans Ballade and the Voiga Boatman being particularly well done. Gertrude Finan and Henry Jacobs played some two-piano numbers and Estelle Vincent offered a delightful solo group including Beethoven's German Dance No. 3. These pianists are pupils of Mary V. Molony, vocal director of the Circle. The program also presented two vocalists: Mrs. Lawler C. Wright and Charles N. Worms. Mrs. Wright, a mezzo-contralto, was at her best in German numbers. Charles Worms, baritone, gave several enjoyable operatic numbers with his usual whole-souled earnestness. Mary V. Malony was accompanist.

The Causerie de Lundi entertained with an interesting program in which Eugenie Wehrmann-Schaffner, pianist, and Eola Berry Henderson, soprano, participated. O. M. L.

**Seattle, Wash.** The last concert of the annual artist series, presented by the Ladies' Musical Club, was given by the English Singers at the Metropolitan Theater. Such a delightful organization was indeed a fitting climax to the series of concerts which this energetic club has given this year.

Harold Bauer was heard in another of his celebrated piano concerts, at Meany Hall. Presented by the Women's Federation of the University of Washington, he drew a capacity audience as usual, and seemed ever to give of his unflinching musicianship.

Arthur Hackett Granville, tenor, assisted by Myron Jacobson, gave a concert at the Olympic as one of the series of Matinee Musicales being presented by Cecilia Augspurger Schultz.

Kolia Levienne, cellist, and John Hopper, pianist, both members of the faculty of the Cornish School, gave their second sonata recital at the Cornish Little Theater. So artistic was their first program that this second evening was greeted with an enthusiastic and interested audience. Beethoven, Rubenstein and Caporale sonatas were interpreted, and also a sonata by George McKay, one of the faculty of the music department of the University of Washington.

The Chicago Civic Opera Company recently presented four operas in Seattle, and the performances drew listeners from all over the entire Northwest.

The regular monthly members' program of the Ladies' Musical Club was given in the Junior Ballroom of the Olympic, presenting Iris Canfield, cellist, in two groups of solos, with John Hopper at the piano. Florence Beeler,

Doria McGrath and Mrs. Charles Kirk Phillips also contributed to the well planned program of modern music. Another of the interesting programs sponsored by the Ladies' Musical Club for Presidents Day.

Eunice Prossor, violinist, made her Seattle debut before the Sunset Club. This young violinist is the possessor of a splendid, clear technic, and plays with warmth of tone and delightful interpretation. John Hopper was her accompanist.

The Cornish Trio was heard in the last of its concerts of the Three Art Series. This excellent ensemble is probably the leading organization of its kind in the Northwest, and is creating an enviable reputation for itself.

Denny Griffith Hannan, talented young violinist from the studios of Francis J. Armstrong, was heard in an excellent program. His interpretations were fully abreast of his technical equipment and he received a splendid reception, reflecting especial credit upon his teacher. Gladys Wheeler, pupil of Kirk Towns, gave two groups of vocal solos, and Ruth Wohlgamuth provided the accompaniments.

The Elementary Department of the Cornish School presented an unusual program. These programs always offer great variety, for there are so many departments of the school to call upon for representation.

The Norwegian Male Chorus presented an Ibsen Festival recently which was one of the most interesting of its kind ever given in Seattle.

**Syracuse, N. Y.** The Syracuse University Chorus, under Howard Lyman, broadcasted Mendelssohn's Elijah over a chain of four stations. The soloists were members of the voice faculty of the College of Fine Arts. Helen Riddell, soprano; Marie Stilwell, contralto; Lowell Welles and H. L. Butler, baritones. The role of Ahab was sung by Howard Ackles, a university student.

George Mulfinger, pianist of Chicago, who for nearly four years was a pupil of Emil Sauer, played a recital in Crouse College Auditorium. Mr. Mulfinger, was given a splendid reception after his interpretation of three Scarlatti sonatas, four numbers by Chopin, Schumann's Symphonic Etudes, and three of his own compositions. He not only possesses an excellent technical equipment, but also plays with a straightforward simplicity that is refreshing.

Nikolai Orloff, Russian pianist, appeared at the Mizpah recently. He achieved a triumph. Possessing an extraordinary piano technic, he never used it for the purpose of astounding his hearers. Always commanding a beautiful tone, even in the most difficult of passages, he proved himself a musician and a poet of high order. Should he ever return to Syracuse, he will be most welcome.

Tina Lerner, pianist, and Helen Riddell, soprano, members of the music faculty of the College of Fine Arts, gave a recital at the State Normal School in Cortland, N. Y.

N. T.

**Tampa, Fla.** In the second annual State High School Music Contest held in Tampa, and conducted by Harry E. Grant, musical director of the Recreation Department, there were 1,400 entries. Tampa and Jacksonville tied on the number of points won collectively. Hillsboro High School Orchestra, of Tampa, won first place. The honors in bands went to Leesburg; New Port Richey, for mixed glee club. The piano contest was won by Robert Tucker; violin (advanced), Christine Kirsch, Marguerite Kreher receiving second honors; girls' vocal, Florence Cameron, first, and Mary Smith and Ella Robertson, tying for second. The boys' vocal was won by Robert Kremer. Orlando took first honors for girls' glee club, Plant City for girls' quartet, Jacksonville for girls' duet, Lake City for boys' duet. Other solo instruments taking first honors were: saxophone, Harvey Barritt; banjo, Henry Wendelhorn; baritone, Hayward Paulk; trombone, Gordon Pulis; viola, Geraldine Edwards; bass, Carroll Tolle; xylophone, Catharine Silknitter; French horn, Fred Owings; flute, Herman Pitry; clarinet, Billy Smith; cornet, Ollie Neal, Jr. The judges were Ella Scobel Opperman, S. S. Andrews, Cyrus Washburn, Capt. J. B. O'Neal, Prof. Alberti, John Philip Shaddick, Haydn Gunter, Emily Tate and Hulda Kreher.

Mrs. E. Lyle Griffen, Mrs. M. M. Taylor, Mrs. S. W. Jackson, and Mrs. C. R. Marney were delegates from the Friday Morning Musicales at the state convention of Federated Music Clubs held in Lakeland recently.

Mabel M. Snively, director of the Virgil School of Music, was a judge in the school piano contest.

The Friday Morning Musicales chorus, Conrad Murphree, directing, won second place in the first chorus contest held by the state music clubs.

The Thalias, local musical organization, presented several grand opera selections under the auspices of the Catholic Women's Club and were warmly received. The Thalias are directed by Chas. Fleming.

Mildred Seeba, engaged by the Shriners to sing at the Easter Sunrise service, gave a song recital the following evening and won much praise from a large audience.

Homer Moore, voice teacher, delivered a lecture in Sarasota before the Woman's Club on How Singers Sing. He

was accompanied by Roy Lewis, who was heard in several piano numbers. M. M. S.

**Toledo, Ohio.** Rosa Ponselle was given an ovation at the Rivoli Theater upon her return to Toledo after an absence of several seasons. A representative audience was in attendance for the event. The concert was in the series of the Rivoli-University course, which is managed by Grace Denton.

The Russian Symphonic Choir was heard in Toledo for the first time in a concert of outstanding interest at the Rivoli Theater. The organization of expertly trained and competent soloists is directed by Basile Kibalchich. The scheme of the program was based upon a grouping of sacred songs, classical music and folk songs, exclusively the compositions of Russian composers. The occasion was the third concert of the Rivoli-University series under direction of Grace E. Denton.

Walter Gieseking, pianist, made a Toledo appearance in recital at Scott Auditorium under the auspices of the Toledo Piano Teachers' Association. The audience was responsive to the artistic finish of Mr. Gieseking's playing.

As a brilliant climax in the series of concerts, of which it was the final event, the appearance of Jascha Heifetz at the Rivoli Theater, met with tremendous acclaim. This was especially marked since it is several seasons since a like opportunity to hear the great artist has been accorded to Toledoans.

The Monday Musicales presented Frances Hall, pianist of New York, in recital at the Museum of Art. Admission was complimentary, a characteristic of all programs given in the Museum of Art.

The Toledo appearance of Phillip Gordon, pianist, occurred at Scott Auditorium. The musician was presented under the auspices of Grinnell Brothers, music dealers.

As one of his appearances in the more important cities, Jacques Jolas gave a recital at the Hotel Secor. Mr. Jolas was brought to Toledo by the J. W. Greene Co., music dealers.

Mary Willing Megley and William Hosler Rhoades gave a two-piano recital at the Museum of Art. This was one of the regular afternoon free concerts. John Gordon Seeley, who assisted, played on the organ orchestral parts of Mozart's concerto for two pianos.

Gerald McLaughlin, young American violinist, gave a concert in the ball room of the Commodore Perry Hotel. Accompaniment was furnished by Elmer Gertz, who also assisted by playing several piano selections. F. I. G.

### Adamo Didur to Sing in Europe

Adamo Didur, following the close of his Metropolitan Opera season, sailed for Europe. He intended to spend some time in Paris before going to Germany where he will make some guest appearances in several of the largest opera houses. And, following that, of course, there will be the annual appearance in his native Poland and Russia. Next season the basso will rejoin the Metropolitan for the first half of the season, and the second half will make a concert tour under the direction of Sol Hurok.

Prior to sailing, Mr. Didur was tendered a farewell dinner by Consul General Grushka, the Polish representative in New York. In the midst of the celebration the time of sailing was over-looked and less than an hour before midnight someone reminded the basso that he was sailing at twelve. There was due consternation, and a friend dragged Didur out and hustled him into his car. At the risk of a summons he speeded and got aboard ship just as the gang-planks were being pulled up. But Didur had a royal send-off, as always, for he is a great favorite in New York.

### Millie Ryan Active as Vocal Teacher

Millie Ryan, vocal teacher, is kept constantly busy. She has guided many singers to success not only in musical comedy and operetta but also in concert and operatic realms. Besides vocal instruction, Miss Ryan gives special attention to style, diction, languages and pedagogy.



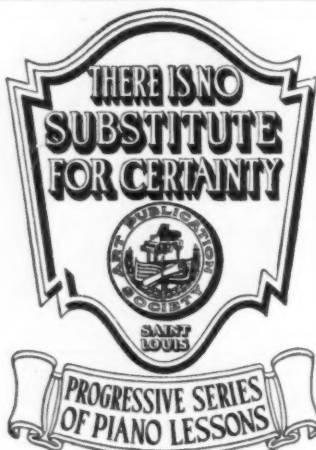
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### MacPhail School Well Equipped

The MacPhail School of Music, Minneapolis, occupies exclusively a very attractive, four-story fire-proof building. It is completely equipped with sound-proof studios, class rooms, rehearsal halls, an auditorium, and a large space for the department of dancing. Every conceivable aid for the efficient teaching of music and dramatic art is available. The auditorium, seating three hundred and fifty people, is devoted to the public appearances of students, concerts by the faculty, and other entertainers.

The first thought, upon approaching the corner of LaSalle Avenue and Twelfth Street, is one of surprise that a school of music could erect such a large building for its exclusive use. Here is a structure of the most modern type, with a frontage extending over an entire half city block, four stories high, and devoted entirely to the study of music and dramatic art. Upon entering the building there is seen the broad corridor leading to the elevators, with the waiting room to the left and the offices and registrar's desk to the right. A door leading from the waiting room provides an entrance to the studios, where there are five practice organs that are used by students preparing to be organists. On the right hand side of the first floor will be found a class room and the studio used for harmonic gymnastics and the dance department. Taking the elevator to the second floor, a large well-lighted corridor is found and many students who are waiting for their appointments with teachers whose names appear on the studio doors.

Upon entering one of these studios one begins to realize why so much real progress is accomplished by the students in the MacPhail School. In a beautiful room that in its furnishings reflects the personality of the teacher there is an excellent piano, good light and air, and, most important of all, a teacher who knows how to teach and is able and anxious to aid the student in the most efficient ways known in the science of education. The third floor is given up to studios similar to the second, so one goes directly to the fourth, where is located the auditorium with seats for over three hundred people and a stage with concert grand pianos. Here there are recitals every week-day evening and students have the opportunity of gaining experience in appearing before an audience under the guidance of their teachers. Concerts are given regularly by members of the faculty and visiting organizations (such as the Verbruggen String Quartet) for the benefit of students. On this floor also will be found the group of studios occupied by the classes in dramatic art, a department that has a fine record in producing talent for the stage and the profession of teaching.

After looking over the splendid equipment at the disposal of MacPhail students it is easy to understand why graduates are outstanding for their artistic ability, personality and good taste.



J. H. Kammerdiener

THE MacPHAIL SCHOOL OF MUSIC, MINNEAPOLIS

### National Opera Club's Matinee and Election

The National Opera Club of America, Baroness von Klenner, president, held the monthly musical matinee, this time combined with election of officers at the Waldorf-Astoria Hotel on April 12. A Schubert program was given by vocal and instrumental artists, starting with Clara Korn and Linda Carbone Panza, who played the military march as a piano duet. Mabel L. Robeson, soprano, followed with songs, sung with much expression, Edward Walker playing her accompaniments. Leila Cannes, president of the Women's Philharmonic Society, gave an interesting sketch of Schubert's life, following by the two movements from the Unfinished Symphony, very well played on two pianos by four players, Mmes. Hunt, Klein, Van den Berg and Morris. Rita Se-

bastian's expressive, smooth contralto voice was very effective in Wohin, Neugierige, Ungeduld, Tod und Das Mädchen, and Der Wanderer, sung in impeccable German, with low tones of special fervor, Edna Sheppard playing fine accompaniments. Hubert Linscott, baritone, with Harold Genter at the piano, closed the program, by presenting several artistically sung songs.

Mme. von Klenner alluded to Jeanne Gordon of the Metropolitan Opera Company, and Florence Macbeth of the Chicago Civic Opera Company, guests of honor, and spoke humorously on election matters; the club, now fourteen years old, has had a prosperous year, and practically all the former officers were re-elected. She especially mentioned Susan Hawley Davis, first vice-president, Mrs. Nathan Loth, chairman of program, and Mme. Figue, secretary, as most helpful officers. Mrs. Augustus Kieselee was chairman of reception, the social committee being Mmes. L. P. Kreuder, Pauline Winslow, Charles Smith, Albert E. Wier, Theodore Spies, Clifford A. Morton, Edna Hartshorn, R. W. Bristol, E. J. Dutschler and Ellen Rawlinson.

### Homer Mowe Pupils Active

Evelyn Chellborg, soprano, appeared recently in concert at the Wanamaker Auditorium, with Edwin Grasse, violinist, and Thomas Hughes, pianist, singing three groups of songs. Miss Chellborg was most cordially greeted. A while ago she sang with the Choral Art Society of New Rochelle, Charles A. Baker, director. Her solos included Le Violette, by Scarlatti, and Down Vauxhall Way, by Oliver. The New Rochelle Standard said: "Miss Chellborg again exhibited her well founded abilities and proved herself the capable soloist that she is."

Louise Crowell, soprano, sang two groups of songs for the Monday Club of New Milford, Conn. The New Milford Times, reviewing the affair, said: "Mrs. Crowell not only has a voice of pleasing quality and a clarity of enunciation, which combine to make her work much appreciated, but she also sings with easy grace. It is obvious that she loves to sing and it is to be hoped that she may be heard here in a full program at some future time."

Ruth Pachner, soprano, was soloist at the Tammany Club banquet at the Pennsylvania Hotel, and during the past month has sung in six of the Keith-Moss vaudeville houses in New York and Brooklyn with success.

Recently Mr. Mowe presented six of his pupils at a recital in his studio. Ellen Nelson made her first appearance, singing Swedish folk songs and ballads, showing a pleasing voice and a charming manner. Bernard Mason, also making his debut on this occasion, revealed a resonant baritone voice in songs by Hawley, Burleigh and Stickles. Louise Crowell, Hazel Brogger, Rose Ruegg, and Strafford Wentworth gave their usual interesting performances, Mr. Wentworth singing, among other songs, the Spring Song from Die Walkure.

### The Morgan Trio in Egypt

The Morgan Trio, consisting of Frances, violinist, Virginia, harpist, and Marguerite, pianist, arrived in Port Said on board the S. S. Ranchi last month from Marseilles, having given a program on board the night previous. Princess Mary and her husband were in the audience and stayed throughout, even for the encores. Recently the trio played at Sheppard's Hotel, Cairo, followed by appearances in Alexandria, Port Said, and Luxor.

Before that, on the Riviera, the trio also achieved success, playing for the Kings of Sweden and Denmark and at the villa of the Duke of Connaught, where Princess Louise was also present. Marguerite Morgan has some important engagements in England the end of this month.



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## DECORATION IN THE STUDIO

By Helen Harford Baldwin

The decoration of a music room or studio is a problem in itself. It is admitted that the piano is the piece de resistance, but what of its associates—its surroundings. One of the most important adjuncts to the studio is the ante room or waiting room. First impressions, you will allow, are lasting ones. Therefore the entrance to your studio should be quite as inspirational as the studio itself. Here you may let your imagination have its most romantic fling for you have really no compulsory furniture to be taken into account.

Nearly every studio has or may have such a small foyer. Dare to have it charming in an unusual way that will leave a definite and lasting impression on whosoever comes even to the brink of your temple of music.

Lively colorful things require no more dusting nor setting to rights than drab and ugly ones, and many times they are no more expensive. It is all a matter of taste. And taste, someone has happily defined as "delicate good sense." It

brilliantly painted settee and one or two single rush-seated chairs gave the impression of garden furniture and several tables of tile and wrought iron were conveniently arranged. The ceiling was painted the soft blue of Spanish skies and the floor was of Spanish tile. Against the walls plants were arranged, including several small orange trees. These were I think, artificial though they did much to lend color and confidence to the scheme.

The studio within was also developed after the Andalusian manner. The walls were of rough plaster though tinted a pale peachy tone. Creamy, coarse-knotted net curtains were used at the windows with over-drapes of a stunning cotton and jute mixed fabric in gay splashes of orange, green and black.

The piano, the main feature of interest in the room, was a rich walnut wood, studded with hand-made nail heads and having stretchers of wrought iron at the pedal leg.

A colorful hand stenciled fabric was used as a wall hang-



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connotes appreciation, discrimination and judgment. To the musician who already possesses a sensitive perception it is but a matter of thoughtful consideration, another form of harmony and rhythm. Imagination, and a heart for the courage of your convictions will achieve a name for many a studio that otherwise will always remain just one more "musicshop" on the block.

Here is given for the first time the fascinating scheme instantaneously successful that was conceived for the two-room suite of a prominent teacher of music.

### A SPANISH STUDIO

The anteroom was a small affair of eight by twelve. When the outside door was opened one found oneself in the tiny courtyard of a little Spanish house. The walls were of rough white plaster.

The double doorway leading into the studio proper was protected by a pair of grilled gates. Above these, a short awning was hung, gay with the singing colors of Spain. Two small niches in the wall were lined with mirrors. A

ing, forming a vivid background for the piano. Other wall decorations were in the form of Della Robbia plaques, and old Venetian mirrors.

A Spanish varqueno was used for the storage of music, and the ornaments were of crude pottery and colored glass that flashed amber and green. The lighting fixtures were of wrought iron.

### A FRENCH-GEORGIAN ATMOSPHERE

A tiny anteroom done in the Directoire manner with star sprinkled walls and marbelized woodwork is a delightfully refreshing atmosphere to enter after leaving the dusty, tire-some streets.

The color scheme might be developed in pale yellow and almond green. The door, paneled and painted a creamy white, might be decorated with a crossed arrow motif (of metal or gilded plaster) in the panels. Just such obvious features of the period will help to create a complete room redolent of the style you desire.

The studio opening from this little Empire waiting room

is a combination of French and Georgian styles of decoration. The sofa, wing chair and little round table, as you see them in the illustration, are typical of the English manner, while the cane-back chair, mantel, piano bench and the little end table are decidedly French in feeling. Yet how beautifully they blend. Here there is no possibility of becoming bored with any particular style.

In such a room as this the piano may be either of the French or English influence, or it may be of an indefinite style. It occupies a corner by itself, but cannot help partaking of its surroundings. A brocaded square and one or a pair of Dresden figurines or a pair of twisted candlesticks will tie it up with the scheme immediately. Such is the joy of harmonious accessories.

The atmosphere of the studio should not be cold and austere, neither should it be so informal that one is apt to lapse into interests foreign to the purpose of the room.

When the studio is in a private home, it is sometimes difficult to keep the professional atmosphere which is so important. Between hours, it may be a convenient place for Johnny to read and therefore leave behind a trail of cigarette smoke and stubs and half finished books and magazines. Or Peggy may have been sewing there, and have forgotten to take the button bag and spool of silk away with her. They are trivial things, you may say, but they will utterly ruin the studio from an artistic angle. They are, however, little negligences, easy to correct, though they cause the studio to lack the air of culture and charm that it must possess to be successful.

## New York Concerts

### Thursday, April 26

**AFTERNOON**  
The Sittig Trio, Plaza Hotel.  
**EVENING**  
Leonora Sparkes, song, Steinway Hall.  
Jacques Gerskovitz, conducting eighty members of Philharmonic Orchestra, Town Hall.  
University Glee Club, Carnegie Hall.

### Friday, April 27

**EVENING**  
Baron Harold von Oppenheim, song, Steinway Hall.  
Mount St. Vincent Glee Club and Orchestra, Town Hall.  
W. C. Handy, Program of Negro Music, Carnegie Hall.

### Saturday, April 28

**AFTERNOON**  
Carl M. Roeder Pupils' Piano Recital, 603 Carnegie Hall.  
**EVENING**  
Freiheit Mandolin Orchestra, Town Hall.  
Tamaki Miura, Carnegie Hall.

### Sunday, April 29

**AFTERNOON**  
Renzo Viola Pupils' Piano Recital, Steinway Hall.  
Schubert Centennial Chorus, Town Hall.  
Pedro Rubin, dance, Gallo Theater.  
**EVENING**  
Helen Romanoff Pupils' Song Recital, Steinway Hall.  
Margaret Riegelman and John B. Cattano, song, Engineering Auditorium.  
Samuel Kanter, Carnegie Hall.  
Sara Mildred Strauss and the Strauss Dancers, Guild Theater.  
Anna Robenne, dance, Gallo Theater.  
Dora Rose, song, The Educational Alliance.

### Monday, April 30

**AFTERNOON**  
American Orchestral Society, Mecca Auditorium.  
**EVENING**  
Katherine Bacon, Schubert Recital, Town Hall.  
Frederick Bristol, piano, Steinway Hall.

### Sittig Trio at Brown University

The Sittig Trio recently played a return engagement at Brown University, Providence, R. I. The program began and ended with trios, this being the usual custom of the Sittig Trio, and there were violin and cello solos between the two. The opening number was a trio in E flat major by Schubert, and the closing numbers an improvisation by Miersch, dedicated to the Sittig Trio, and Hornpipe by Bridge. Margaret Sittig played Vitali's Chaconne for violin solo and received such hearty applause that she was forced to give an encore. Edgar H. Sittig, cellist, after playing three solos, was also forced to give an encore, and at the end of the program the entire trio had to give an extra number.

After the concert a reception was given for the Sittig Trio at a fraternity house, and was attended by many of the faculty and students of the university. It is said that the Sittig Trio drew the largest audience that the university has had at any of these concerts. It was about a year ago that the Sittig Trio played for the first time at Brown University, and this return engagement was the result of their earlier success.

### The Bowl Awards a Prize

From Hollywood, Cal., comes the announcement that Rosalie Barker Frye has been chosen by the Bowl as the local vocal soloist for the coming summer concerts.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

## The American Piano Company Announces New Dealer Lineup

In accordance with the announced policy of the American Piano Company, of restricting the representation of American Piano Company lines to one dealer in each city, the following preliminary list of dealer connections have been given out. Each of these stores will carry the full line, including the Mason & Hamlin, the Knabe, and the Chickering with the Ampico installation. The dealer list follows:

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Parsill-Nederman Co., Kansas City, Mo.  
Martin Bros. Piano Co., Springfield, Mo.  
Lehman Piano Co., St. Louis, Mo.  
E. J. Walt, Lincoln, Neb.  
A. Hospe Co., Omaha, Neb.  
Goold Bros., Buffalo, N. Y.  
Clark Music Co., Syracuse, N. Y.  
J. W. Greene Co., Toledo, Ohio.  
Lechner & Schoenberger Co., Pittsburgh, Pa.  
The Outlet Co., Providence, R. I.  
Claude P. Street Piano Co., Nashville, Tenn.  
Will A. Watkin Co., Dallas, Texas.  
Walthall Music Co., San Antonio, Texas.  
Kesselman-O'Driscoll Co., Milwaukee, Wis.  
Hollenberg Music Co., Hot Springs, Ark.  
Robelen Piano Co., Wilmington, Del.  
Davidson Bros., Sioux City, Iowa.  
Cressey & Allen, Portland, Me.  
Miles Music Co., Duluth, Minn.  
McClure & Dorwaldt Co., Inc., Albany, N. Y.  
H. S. Barney Co., Schenectady, N. Y.  
Kempf Bros., Utica, N. Y.  
Andrews Music Store, Charlotte, N. C.  
Maynard Music Company, Raleigh, N. C.  
Maynard Music Company, Salisbury, N. C.  
Geo. P. Gross, Cincinnati, Ohio.  
D. E. Ahlers, Dayton, Ohio.  
H. D. Munson Sons Music Co., Zanesville, Ohio.  
Aschbach Music House, Allentown, Pa.  
J. H. Troup Music House, Lancaster, Pa.  
Mrs. E. Reinhart's Sons Co., Hazelton, Pa.  
J. H. Troup Music House, Harrisburg, Pa.  
Hangen's Music House, Reading, Pa.  
Thomas Music House, Scranton, Pa.  
G. N. Snyder Music House, Wilkes-Barre, Pa.  
C. C. Miller, Fort Worth, Texas.  
Dunham Music House, Asheville, N. C.

This is the first definite announcement of representation made by the American Piano Company officials. It represents the complete dealer line-up to date. Supplementary lists will be issued, as plans for representation in other territories mature.

## Congratulations!

On May 1 a dinner will be tendered to A. G. Gulbransen, president of the Gulbransen Company, in commemoration of his fifty years of achievement in the music industry. The dinner will be held in the Midwest Athletic Club, 6 North Hamlin Avenue, Chicago. A. G. Gulbransen has had a remarkable career in the piano business, and has reached his present position at the cost of infinite struggle and perseverance. Today he stands in the foremost rank of those men who stand for progress and advancement. He has done much for the company with which he is connected, and much for the piano business. He is really striving to solve the eternal question of "What does the public want in the piano," and the other equally vital question, "How can the industry create more piano prospects?" His ideas in manufacturing and merchandising are sound and they are not kept a secret. The MUSICAL COURIER takes this occasion to join with the rest of the piano industry and trade in felicitating Mr. Gulbransen on his Golden Jubilee Anniversary.

## President Irion's Message

Hermann Irion, president of the Music Industries Chamber of Commerce, has sent out the following message to the trade in regard to the coming convention:

"Cooperation within an industry is the keynote of success. This does not imply that individual effort should lag. Both are needful for continued progress and one must derive its inspiration and impetus from the other. It is less important that a Convention be

successful than that every member of the industry should attend and obtain new viewpoints and angles from what he will hear and see. That will make the Convention as well as his own business a success."

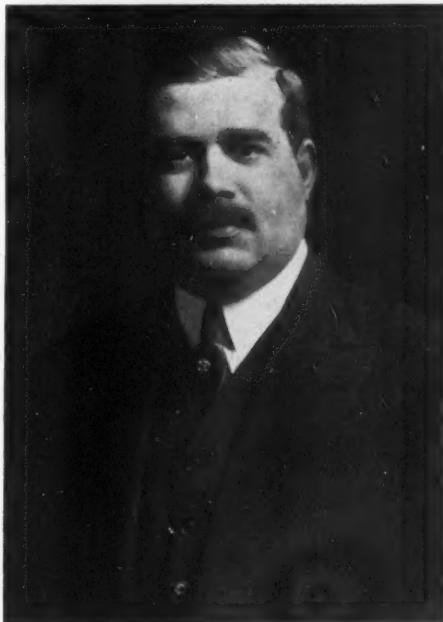
## Celco Corp. Reorganization

Here is given to the piano trade a letter presenting the full reorganization of the Celco Corporation, of Norwalk, Ohio. It was announced in the last issue of the MUSICAL COURIER that the factory plant at Norwalk had been purchased by the Celco Corporation, and that the reorganization was in effect. Mr. Shale's letter gives full information regarding the reorganization, and the plans for the future as follows:

NORWALK, OHIO, April 16, 1928.

We are pleased to announce to the trade that the Celco Corporation has purchased all factory property and equipment at Norwalk, Ohio. This property was sold by the United States Federal Court of the New York City District, and the sale has been approved by the attorney representing the creditors, by Alfred L. Smith, the Receiver, and A. L. Olney, Referee in Bankruptcy.

This completes the set-up of our permanent organization here. We will continue to manufacture at Norwalk, Ohio, the A. B. Chase as America's finest piano, the Emerson, and Lindeman & Sons pianos. We have in process a new line of period models which will very shortly be announced, and



J. H. Shale

as soon as these are ready we will also have our permanent and new literature to distribute to the trade.

We appreciate that until the factory sale was consummated there has been in the minds of some of the trade a doubt as to our permanent operations. Therefore, we are now set to go ahead very aggressively; and we hope to be a prominent factor in the future of the piano industry.

This business is owned by Seth B. Foster, E. D. Button, myself, and is amply capitalized to start out in a strong position without any indebtedness whatsoever; and to take care of any necessary financing the dealer may require.

E. D. Button, who is a practical experienced piano man, has served as purchasing agent of the American Piano Company and in the sales force of Foster Armstrong & Company. Seth B. Foster also has considerable experience in retail and wholesale and in the studied art of period piano architecture.

The officers of the Celco Corporation are as follows:

J. H. Shale, President  
Seth B. Foster, Vice-President  
E. D. Button, Treasurer  
Walter A. Hall, Secretary  
S. B. Keilholtz, Ass't. Treasurer  
Stuart H. Perry, Western Sales Manager

We are also pleased to announce at this time that definite arrangements have been made with W. F. Frederick Piano Company, of Pittsburgh, Pennsylvania, to act as distributor of our line through Western Pennsylvania and West Virginia. Several other new representations have been made and others are in the making and announcements will be made shortly. It is our intention as soon as a suitable location can be found that wholesale offices will be established in New York City where complete samples of the entire line will be on display.

This institution is independent and connected with no other institution, operating solely for its own benefit, with a name value line of various grades for exclusive representations among responsible piano dealers.

We feel in view of the present conditions in the trade we have the line that is needed and this announcement should be of general interest.

Yours very truly,

CELCO CORPORATION,  
J. H. Shale, President.

There is nothing that can be added to what Mr. Shale says other than the desire of the entire piano industry and trade to congratulate him on the reorganization and the fact that the three old name value pianos, the A. B. Chase, the Emerson, and the Lindeman & Sons, will give to the dealers throughout the country opportunities that have been withheld during the changes which have been made necessary through the conditions that have beset the Norwalk concern for the past year or more.

The new officials of the Celco Corporation have been connected with the Norwalk Institution for a long time. The business will go on with greater impetus under the financial backing and the experience of the men headed by Mr. Shale, the new president, one of the best known piano men in the business, and one who has built up a confidence as to his ability that spells success for the Celco Corporation.

## Looking Ahead

One of the most important deliberations before the biennial meeting of the Music Supervisors National Conference (printed in considerable detail in another part of the MUSICAL COURIER), was the question of a manual for piano classes in the schools. The music industry has a peculiar interest in this, because it was from the music industry that this movement received its greatest impetus. Through the National Bureau for the Advancement of Music and its able director, C. M. Tremaine, the question of placing music on an equal basis with other subjects in the educational system first came up for serious consideration.

The manual, which was finally adopted, came about as a result of a meeting of the sub-committee of the National Committee on Instrumental Affairs, of the National Conference, in a consultation with the leading exponents of group methods of piano teaching. The expense of this meeting was defrayed by the National Association of Music Merchants, no other funds being available either from the National Bureau for the Advancement of Music, or from the Music Supervisors National Conference.

This is the beginning of a great work. With the official sanction of the music supervisors behind the manual, it affords an immediate stimulus for the growth of music teaching throughout the school system of this country. The advantages of this movement to the music industries is incalculable. For the private music teacher, it is also an advantage, for the school system will act as a continuous feeder process in making more children wish to continue their study of music.

## An International Trade Fair

The International Trade Fair at Leipzig, according to all reports, was a great success. This event, which has a continuous history of 700 years, occupies a unique position among trade shows. It is strictly a technical and mercantile exhibit, open not so much to the general public as to representatives of trade buyers who can see the latest products of the manufacturers in many lines. In other words, exactly as its name implies, it is an international business men's show. There were a number of American manufacturers who exhibited during the Spring Show at Leipzig, realizing the opportunity of meeting many new foreign customers through the agency of exhibiting at this fair. Plans are now being consummated for the Leipzig Fall Show, which is also an annual affair. This will take place in the latter part of August, extending over into early September. It is expected that this show will be even larger than the Spring affair, which was thronged with buyers from Australia, South America, and many European countries.

## Piano and Musical Instrument Section

### New Knabe Warerooms Are Both Spacious and Artistic

The new Knabe Warerooms, at 584 Fifth Avenue, New York City, were formally opened last week. The new store is easily among the most attractive retail piano establishments in the country. There is an air of quiet dignity and spaciousness about it that is altogether pleasing. All the dignity of formal period decoration has been retained without the too great formality which sometimes ensues from a rigid holding to period style.

There are among the furnishings of the salesrooms many rare objects d'art. Various period styles are represented, skillfully combined to give a delightful air of luxury, combined with informality. The accompanying picture gives some idea as to the sumptuousness of the furnishings. The articles seen on the wall on the left, two original tapestries, represent incidents in the life of Samson. On the opposite wall is a magnificent reproduction of the Maria Theresa painted by Mignard. The general



The new home of the Knabe piano in New York. The style of decoration is a modified Georgian, colorful and dignified

decorative motif is Georgian, though each piece has been selected with an eye to its individual excellence rather than the strict conformity to the period.

The basement of the store has been converted into several unusually attractive demonstration rooms. The basement is furnished in Italian Renaissance, with brilliantly decorated ceilings, forming one of the most colorful and artistic spots in the entire store. The demonstration rooms are tastefully fitted out, each with some point of individuality, and adequately sound proofed, so as to be free from disturbances. The record service room is also located in the basement.

The second floor is given over to the Ampico Division, and also has several large demonstration rooms. The general motif of the furnishings of this room is French, at once gay and cheerful. The straight grands are located on the third floor of the building, which is also in a modified Renaissance French decor.

### The Importance of the Music in the Schools Movement

It is very evident that the Bayley *et al* piano contest has laid the foundation for an aroused interest throughout the country regarding the question of teaching children music, and especially the piano. The advancement of the Bayley *et al* movement has been somewhat retarded through the usual disagreements and antagonisms that seem to infest any movement in the piano trade that will bring into active work the training of children to an appreciation of music. Various school bodies have taken

up the subject, and there are projects in process of forming that tend toward the bringing of music into the public schools. One ambassador for one of the great piano producers has stated that there are 860,000 children studying the piano in this country, and adds to this statement, it is said, that this means nothing in the selling of pianos, that it is up to the dealers to do the selling. This may be true, and again it may not be true. Either of the statements may be questioned. The New York Times has an editorial upon this subject, in which it said:

Music lessons for reluctant little girls and boys will not be compulsory if the writers of the April number of Child Study have influence with parents and teachers. Almost the whole issue is devoted to discussing how to discover if a child is musically gifted, how and when musical training should begin and what to do about the average child who likes music but hates practice and the indifferent child with "no ear" for melody and little sense of rhythm.

There can be no question that every child should have the opportunity to hear and, if he likes, to sing good music. The atmosphere which includes singing and playing the piano by members of the family as well as mechanical reproduction devices will foster his interest and desire to take

finger exercises, etc. Class teaching will start the pupils right, keep them from wandering into error, and aid in bringing about a better technical knowledge that will be of value, provided the teacher is not super-classical as to his demands of the pupils. George Q. Chase, of San Francisco, seems to have hit upon a solution of the question as far as piano playing and selling is concerned.

Educational methods are gradually changing in all directions. The question as to how old a child should be to begin to "go to school" can not be arbitrarily determined. The question of the ability of the pupil to absorb educational efforts lies within each child. Unless a child is brought to "want to go to school" instead of, as many of the elders will admit, hating the school, our educational system is not leading toward the end that the school is intended for.

Music is like any other branch that is added in the public schools. There are some children who take to mathematics, others to geography, others to history, and these will have high averages in the subjects in which they are interested. If a child shows a love for music, that child will become, of course, an excellent music pupil. We can frankly give credit to Frank Bayley, of Detroit, for "starting something" as to the piano and the child, and from that start there is growing a sentiment that music is necessary in the school curriculum.

### J. O. Twitchell Dead

J. O. Twitchell, who retired from business several years ago, died recently at the age of eighty-two. For many years, the late Mr. Twitchell held a prominent place in the piano business, and his passing leaves a considerable gap in the ranks of the grand old men of the piano business. James O. Twitchell went into business in Chicago on his own account, in 1879, where he continued in business until about five years ago, when he sold out to William H. Wade. He is survived by his widow.

### Horowitz Records for Duo-Art

Vladimir Horowitz, brilliant young Russian pianist, has just arranged to make several exclusive recordings for the Duo-Art. This young pianist has been one of the sensations of the winter season. The first recordings that will appear in the Duo-Art Library are: Tchaikowsky's *Dumka*; Schubert-Liszt's *Message of Love*; the Liszt arrangement of Saint-Saëns' *Dance Macabre*; and an arrangement of his own, based on two themes from *Carmen*.

## STIEFF PIANOS

America's Finest Instruments  
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Stieff Hall  
Baltimore, Md.

## Philip W. Oetting & Son, Inc.

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mers Made of Weickert Felt

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## BRINKERHOFF

PIANO COMPANY

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GRAND PIANOS — REPRODUCING GRANDS

his part. If he has the capacity he will enjoy his own efforts. Kindergarten workers have found that the child who cannot sing and who is bored by the singing of his mates is brought into harmony with the class by introducing him all over again to music through musical games. His skipping about makes him forget the embarrassment of singing. One older boy of a mechanical turn was drawn into musical interest through encouragement of his ability to make simple instruments.

When to begin the formal cultivation of what seems to the parents an obvious talent is a question that puzzles many of them. Educators are almost unanimous that the piano is the first instrument a child should study. There is less agreement on the time for beginning. Our great musicians in most cases went into training very young. If a child seems to be gifted, should he not be given technical training at the earliest possible age? One teacher says no, emphatically. Nothing more than appreciation and spontaneous self-expression should be permitted before the age of 10, or preferably 12. He believes that an unbalanced development results from forcing technical training, and, worse still, that it takes something from the child, whose whole energy should be given to growing healthily. Moreover, it is his contention that no time sorely tried people may well shrink from another harrowing experience of that kind. Compared with Russia, the record of Fascist violence is microscopic, and an anti-Fascist upheaval, if it should come, may be correspondingly mild.

It is apparent from what the Times says that it is a question of the individual rather than of the mass in teaching music in the public schools. "Class lessons" have long prevailed. It is believed that the New England Conservatory of Music was the first in this country to take up this method of teaching.

Various systems are utilized in class teaching. Any system is good when it is carried on right; it is bad, of course, when it is carried on wrong. The teacher can not stand over each pupil and make that pupil spend hours at the piano skimming over five-



## Piano and Musical Instrument Section

### Mass Production as Applied to the Piano Industry

The question of mass production in industrials was discussed by Virgil Jordan, chief economist of the National Industrial Conference Board, recently. In presenting the matter, Mr. Jordan stated that the picture of American industry as a group of a few massive, large-scale concerns is a natural accompaniment of the "shibboleth of mass production, and of the lop-sided conception of industrial efficiency which has been preached here and copied abroad, since the war." The New York Times devotes a column to this address of Mr. Jordan, and what was said should be of great interest to the piano trade of this country for the tendency toward mass production in the piano industry has been active for the past quarter of a century. In figures presented in another article in this issue of the MUSICAL COURIER, showing the production of pianos in the early days, it is stated that in 1888 there were something like 100 piano factories producing 56,000 units. It was also stated that at the present time, with mass production prevailing, there are about fifty producing combinations and single units, not included in the number of mass producers. This showed clearly that the piano industry has tended toward mass production to a great degree.

Whether these combinations in the piano industry meet the arguments of Mr. Jordan that consolidation does not crowd out small producers is an open question. It is evident that the combinations engendered through the desire for mass production have brought about the elimination or absorption of many of the smaller individual concerns in making the one name piano. This can be taken up from one point of view to another, and end in running around a circle that brings no relief to the present restricted production in pianos. Taking up Mr. Jordan's argument, he says:

Large-scale industrial organization, mass production, standardization, scientific management and similar ideas are no more permanent feature of American industrial life than any other. They have undergone and are undergoing rapid evolution. The growth of consumer buying power and the rise in standards of living in our generation have broken down the traditions, habits and customs of the buying public and have made consumer tastes and demands permanently unstable and uncertain.

In consequence industry has been confronted with a series of problems, now lumped under the vague catchword of "distribution," which have put an entirely different face upon the virtues of large-scale organization, mass production, automatic machine processes and standardization. In short, we are being compelled to alter some of our ideas about the basis of industrial efficiency.

Turning to the question of buying power, which certainly has grown with population and our increased wealth, Mr. Jordan says:

The greater the purchasing power of the working public the less they are disposed to buy the standardized products of the mass producer and the more they demand individualized specialties, novelties and luxury goods. The consequences are reflected in the intensified competition among producers of standardized products, diminished employment in these industries and increased pressure for foreign outlets for their goods.

In such a situation every large manufacturing organization producing a few highly standardized products by rigid large-scale automatic machine processes proves itself far too inflexible to cope with changing market conditions. In order to adjust itself it has to stop producing for long periods, scrap and rebuild a large part of its equipment, with consequent loss in overhead expense and acute local unemployment.

It is becoming clear that it is not the scale of operations, but the intelligence, adaptability and alertness of the individual management in coordinating its production with its market that will count in the future. The small concern is likely to have a greater flexibility of adjustment to consumer demand than the large one.

Another phase that Mr. Jordan presents that will apply to our piano industry is that of what we might call reduction of overhead:

Even considering production alone the small enterprise has as good if not better possibilities for reduction of real costs than the very large establishment. With new transportation facilities and wider availability of electric power the smaller establishment has greater freedom of location in relation to its markets, its sources of material or labor than the larger plant. With the growth of motor and air transportation it is possible to look forward to a time when there will be more small manufacturing plants, more evenly distributed throughout the country, rather than a few large organizations concentrated in enormous industrial centers.

Referring again to the question of the small establishment, Mr. Jordan says: "The chief handicaps under which the small establishment has been laboring have been those of securing its supplies of materials on favorable terms through large-scale buying and those of advertising and selling its products in

competition with the larger enterprises with more money to spend on national advertising and distribution agencies."

As to the question of financial assistance to the small establishment Mr. Jordan seems to feel that "Under the pressure of enormous savings seeking investment there has been developed in this country since the war such a vast and fluid capital market that it is becoming easier for the small enterprise whose financial position will stand close scrutiny to secure all the capital it needs."

All this is extremely interesting, but what Mr. Jordan presents throughout in his argument does not seem to carry out in the piano industry. The small establishment, so-called, has to contend with the mass producers in a way that is not a question of production, but a question of selling, and this question of selling carries with it in the piano business the financial ability of the large producers to cope with carrying along the individual dealer.

One thing Mr. Jordan did not touch on, and that was the difficulty of financing the products of great combinations in the selling to the dealers. When there is a "lay-off", there is a living overhead that can not be eliminated, and when a loss begins in a great combination that loss is something enormous, and can not easily be made up or overcome. However, discussions of this nature are of value and the question of the large combination versus the small single producer is one of finance, it would seem.

### The Small Town Dealer

The interest of piano men generally has been so concentrated upon agency changes in the large cities that the small town dealer seems to have faded out of the picture. This lack of regard for the value of the small town dealer represents a state of affairs that has been prevalent for some time.

The difficulty is that the importance of the small town dealer as a class can not be measured merely in terms of so many sales per annum. His importance to the industry extends far beyond that point. There are so many musical interests at work in the larger centers of population that it is only the enterprising music dealer who is able to be an active participant in the advance of musical progress. In the smaller centers, however, the local music dealer takes on a position of tremendous importance because his aid is of inestimable value in putting across any local musical event. He is the focal point for the dissemination of musical propaganda in all local enterprises.

It is difficult for the big town dealer to get the point of view of a small town dealer, even as the small town dealer does not understand the attitude of the big town. Contrary to general belief, the small town dealer has proven himself much more adaptable to general conditions than the dealer in the larger city. The small town dealer has led the way in converting his piano store into a complete music store, handling radios, phonographs, and brass and orchestral instruments. According to reports which have reached the MUSICAL COURIER, the small town dealer proportionally is in a better financial condition than his big town competitor.

Because a man is operating a business in a small community, it does not by any means apply that he is stagnating. As a matter of fact, his possibilities for personalizing his business are enormously increased, as he is dealing with a known and stable group of consumers, and has a chance thereby to plan his business not for days or months, but years, ahead. The small town dealer is the Cinderella of the retail music trade, but there are many enlightened men in the industry who believe that the small town dealer is destined to play a larger and more important part in the piano business.

### Columbia's Foreign Listings

One branch of the recording activities of the Columbia Phonograph Company is meeting with particular success, according to John Lillenthal, traveling representative for the company in Central and South America. The company's foreign business has grown tremendously, and one of the factors is the company's policy of recording native compositions by native artists. The new electrical recordings are also meeting with considerable popular favor. These special recordings should find a good market among the foreign language groups in this country.

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Manufacturers of

Grand Keys, Actions and Hammers, Up-  
right Keys, Actions and Hammers  
Pipe Organ Keys,

Piano Forte Ivory for the Trade

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manufacturer of the instrument has used  
the best of material throughout.

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## Piano and Musical Instrument Section

### C. Alfred Wagner Joins Aeolian Company as Vice-Pres.

C. Alfred Wagner, former president of the American Piano Company, has affiliated himself with the Aeolian Company, in the capacity of vice-president. Mr. Wagner thus returns to the company with which he gained his first experience in the piano business. Mr. Wagner's appointment to the vice-presidency of the Aeolian Company was effective as of Monday, April 16.

The official announcement was made by the Aeolian Company through W. H. Alfring, vice-president and general manager. Mr. Alfring said in part: "We of the Aeolian Company have always had the highest admiration for Mr. Wagner's ability, and we feel that our executive organization has been immeasurably strengthened by his joining with us."

In a formal statement given out at the time of the announcement, Mr. Wagner said:

"It is indeed a pleasure for me to announce I will again be active in the piano industry and partic-

ularly that I will again be affiliated with the Aeolian Company. It seems to me a long time since 1899, the year of my first connection in the piano industry in the retail sales department of the Aeolian Company, located then at 18 West 23rd Street. In again joining the Aeolian Company it is indeed nice to renew my association with so many who were with the company at the time of my former connection. Although it is quite natural that some changes would necessarily have to take place due to the great progress the company has made, it is gratifying to find the dealer structure substantially the same as at the time of my former connection. Although continuing my activities in the piano industry voices, more than anything I may say, the confidence I have in the future of the industry, I am indeed happy to be affiliated with the Aeolian Company, affording me an opportunity to be active with this company whose position is outstanding internationally."



C. Alfred Wagner

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### Gulbransen Dealers Meet in Dallas

The fourth of a series of regional sales meetings of Gulbransen dealers was held on April 9 and 10, at the Baker Hotel, in Dallas, Texas. Dealers from Texas, Oklahoma, Arkansas, New Mexico, and Colorado were in attendance. As in previous Gulbransen dealer meetings, new angles in merchandising, display, advertising, and selling were presented by the Gulbransen officials in charge of the meeting. Fine talks were given by J. S. Gorman, vice-president and sales manager; Walter Kiehn, advertising manager; and L. W. Peterson, credit manager of the Gulbransen Company. During the meeting it was brought out that during the month of May the Golden Jubilee of A. G. Gulbransen's connection with the piano business will be celebrated.

In connection with the meeting, the company had an unusually attractive display of pianos. The dis-

play was opened on Sunday afternoon, with a musical recital in the Crystal Ballroom of the Baker Hotel. A great number of the musically inclined people in Dallas took advantage of the Gulbransen exhibit to inspect the latest products of the company. The instruments shown in the exhibit were: the new Spanish model grand, in walnut; the new small Art Grand; the art model Minuet in walnut and in a deep verde green, with fancy scroll panel backs; the Autograph model, Triano; small reproducing grand; small grand Minuet in hilted walnut and in mahogany; Cosmopolitan model registering piano; Autograph model registering piano; Suburban model registering piano; Community model registering piano; Symphony model upright in walnut with Hepplewhite trimming and sliding fall boards; Melody model upright; Style C upright; and Colonial model registering piano.

### In Piano Days of Old

In an issue of the MUSICAL COURIER of 1888, there is to be found an article headed "Emerson Piano Company" that takes us back to the days when piano production was small, and in which the Emerson was one of three piano industrials that produced over 6,000 pianos per year. The article is interesting in that there is a piece of poetry issued by the old Goggan House, of Texas:

#### Emerson Piano Company

The remarkable prosperity of this company continues unabated and there is no end of orders for pianos booked. The company have just purchased a big lot of ground on Harrison ave., corner of Waltham st., 175 feet front by 432 feet depth, on which they will begin to erect a mammoth piano factory next year. Of course, this factory will be one of the most complete and capacious institutions of the kind in the land, and will provide ample facilities for the constantly growing trade of the company.

From a dealer's letter we take the following extracts: "The Style 14 I speak of is a mahogany. No. 46,255, of exquisite tone. I sent to my own house."

And we might as well append a novelty in verse, recently published, the subject of which is the Emerson piano. It is now being distributed in large quantities and will show what they are doing in Texas:

#### They Are Coming

They are coming from the mansions of aristocratic "swells,"  
Where the merry music maketh delectation for the belles;  
They are coming from the houses of the merchants and the men  
Who are preachers, teachers, scientists and those who wield the pen;

They are coming from the villas, where our bankers love to dwell,  
From the happy, smiling cottages in dingle and in dell,  
From the cities, towns and hamlets and from every home and haunt,  
To buy Emerson pianos, which will "fill a long felt want."

They are coming, the mechanics, each a man who toils and strives,  
They are coming, the wage earners, with their children and their wives,  
They are coming, careless cowboys, dapper clerks and drummers, too,  
Each one bound to buy an Emerson—no other make will do.

For solid happiness and peace each from its tone derives,  
And poetry begins to smile into prosaic lives,  
And they troop to Goggan Brothers or to one of their four branches,  
Those men who live in cities and those dwellers upon ranches.

And the Emersons are coming from the city by the sea,  
The town that had a picnic when they spilled King George's tea;  
They are coming by the carload to fill this great demand.  
They are coming down to Galveston by sea as well as land;

They are coming, too, to Waco, and to Houston and to San Antonio, and Austin, always foremost in the van—  
Five citadels of Emerson, upheld against all others!  
By the Texas "Gog and Magog," but known here as Goggan Brothers.

VOILA TOUT.

There are few piano names that are more valuable than the Emerson. When such publicity was given a house like Goggan Bros., of Texas, in 1888, and claims made that were not disputed as to the quality of the Emerson, that name value should appeal to dealers throughout the country, for under the new reorganization of the Celco Corporation, the Emerson again will shine forth in all its past glory and dignity, in its present manufacturing and distribution methods.

### "Talking Movies" for the Home

The Radio Corporation of America has announced the formation of a new company, known as the R. C. A. Photophone, Inc., which will manufacture an apparatus to reproduce talking motion pictures

in the home. Major John G. Howard, president of the R. C. A., will be chairman of the Board of Directors of the new company, and David Sarnoff will be president, and Elmer E. Bucher, vice-president. The essential principle of the new apparatus, according to Mr. Sarnoff, is the recording of pictures and sound on one film. The films will be of standard size. The new company has established an experimental laboratory at 411 Fifth Avenue, where the development of "talking movie" technic is being studied.

### The Exhibit Rules Committee

Shirley Walker, of San Francisco, has been appointed chairman of the Exhibit Rules Committee for the National Association of Music Merchants. The other members of this committee are: Alex McDonald, New York City; M. V. De Forest, Sharon, Pa.; Henry E. Weisert, Chicago; O. A. Field, St. Louis, Mo.; B. B. Burton, Birmingham, Ala.; Geo. H. Beasley, Texarkana, Ark.; A. D. La Motte, San Diego, Calif.; C. R. Moores, Fort Wayne, Ind.; H. G. Pulfrey, Ann Arbor, Mich.; E. P. Andrew, Detroit, Mich.; F. L. Paige, Terre Haute, Ind.; A. Z. Moore, Lancaster, Pa.; L. B. Casagrande, Milwaukee, Wis.; E. H. Morecroft, Syracuse, N. Y.; A. L. Maresh, Cleveland, Ohio. The duties of the committee will be to prevent the exhibits from interfering with the regular business sessions.

### San Francisco Contest Ends May 9

The finals of the San Francisco piano playing contest, organized by the city in connection with Music Week, will be held in the Municipal Auditorium on Wednesday, May 9. One of the members of the Board of Supervisors will be in the chair. Preliminary contests are now being held.

### B. P. Sibley on Trip

Beeman P. Sibley, president of the Western Piano Corporation which represents the Kohler Industries, has left his San Francisco offices to spend three to four weeks in Southern California, on a business trip.

### The M. SCHULZ CO. PLAYER - PIANO

Offers wonderful opportunities to dealers  
WRITE FOR OUR PROPOSITION  
M. SCHULZ CO.

Est. 1869

711 Milwaukee Avenue

Chicago

### A. C. CHENEY PIANO ACTION COMPANY

Manufacturers of the

A. C. Cheney Piano Action  
A. C. Cheney Player Piano  
Billings Angle Rail Piano Action

The complete Piano and Player line of Actions

Factory, Castleton, N. Y.

Felt, Workmanship and Experience are combined in the

**DAVID H. SCHMIDT**  
**HAMMER**

The Best Hammer Made  
ESTABLISHED 1866

DAVID H. SCHMIDT COMPANY  
POUGHKEEPSIE NEW YORK



## Piano and Musical Instrument Section

### Coming Back to the Old Time Methods in Piano Selling

It is quite the fashion to be somewhat supercilious about the customs and methods of the past. It is a dangerous attitude to adopt, especially for the business man, for what is new is not necessarily good, and what is old is not necessarily useless.

These rather trite truisms come to mind in examining certain practices and mispractices in the retail selling of pianos. For many years the MUSICAL COURIER has advocated the adoption of the old time methods of piano selling. The old timers in the piano business may look a little out of date on an old photograph, but there was nothing so terribly out of date in the way they conducted their businesses. The men who put the piano business on its feet, in the days when the piano was still a "musical contraption," reached the very heart of the problem of retail selling.

In the old days it was common practice for a piano salesman to start out with a piano in a buggy or farm-wagon, going from house to house giving demonstrations, and keeping on going until he had sold the piano. Of course, judged by modern standards, there is something woefully inadequate about this. It lacks the element of pre-thought, of scientific planning, which is the chief contribution of modern efficiency to present day business. Very probably if a preliminary canvass had been made, and some efforts made to contact the farmer through a carefully prepared series of advertisements, the salesman would have a bunch of "red hot" leads instead of starting "cold."

Whatever criticism is offered of the old time piano salesman, however, one thing must be remembered, he got to the people who wanted pianos, or at least he came into contact with people whom he could make want pianos—and he sold them. The old timers were not imbued with the idea that seems a bit too prevalent today, sitting around in an elegantly furnished piano salesroom, and trying to look busy until some one who wants a piano comes in.

All this is brought forcibly to mind because there came recently to the attention of the MUSICAL COURIER knowledge of one retail salesman who has made more than a casual success out of selling according to just such old fashioned ideas. This man operates as a free lance, working mainly in agricultural districts, and offering his services to the dealer closest to his sphere of operations.

This man is John Akes, who makes his headquarters in Cedar Rapids, Iowa, but by no means confines his activities to that city. As an illustration of just what Mr. Akes has done to prove that the old-time methods are by no means unsuited to present day requirements, the MUSICAL COURIER is able to present Mr. Akes's sales record for the month of February. February is by no means the most profitable month in the piano business for more reasons than the shortness of the month alone. However, during the twenty-nine days comprising February, Mr. Akes sold twelve pianos, at an average price of \$379. His total included one used piano, which naturally brought down the total to a lower figure. The following is the detailed record:

Strawberry Point, Ia.			
Feb. 1	Hobart M. Cable	.....	\$390.00
" 3	" " " " Player	.....	540.00
" 4	" " " " Straight	.....	385.00
" 6	" " " " " "	.....	375.00
" 8	" " " " " "	.....	387.00
\$2,077.00			
Cedar Rapids, Ia.			
Feb. 17	Star Piano Straight	.....	\$365.00
" 19	Cable Midget	.....	380.00
" 21	Smith & Barnes (used)	.....	240.00
" 23	Wellington	.....	375.00
" 24	"	.....	345.00
" 27	Kingsbury	.....	395.00
" 28	"	.....	371.00
\$2,471.00			

### CLASSIFIED ADVERTISEMENTS

**WHOLESALE SALESMEN WANTED**—We would like to get in touch with several high grade piano salesmen who have had successful experience in wholesale and retail selling. Our 1928 program calls for expansion of sales effort and there is now an opportunity for men of the right calibre to join this growing organization on a favorable working basis. If you are looking for a permanent opportunity rather than just a job, write us for an appointment giving your experience, reference and photograph if convenient. Gulbrandsen Company, 3232 West Chicago Avenue, Chicago, Ill.

To his statement of sales, Mr. Akes adds the trenchant footnote: "There is money in Iowa."

Many a salesman would think that, placed in Mr. Akes's position, starting out in an absolutely strange territory, and dealing entirely with people whom he has never seen prior to the act of making his sale, he was operating under a severe handicap. Mr. Akes' ideas along this line are somewhat unusual, and worth repeating:

"I have an advantage over the local salesman," says Mr. Akes, "from the fact that I have a driver who takes me to the customers, tells them who I am, and then leaves the rest to me." How Mr. Akes capitalizes upon this "advantage" is shown clearly and beyond dispute by the sales record immediately above.

Concerning his Cedar Rapids record, Mr. Akes says, "I made a run here of four sales in four days from the fact that the poorest piano in the home looks better than the most costly one in the store, where they have so many to choose from."

It is true that more piano dealers are coming to realize the value of the old method of placing the piano in the home on trial. But they are still in the minority. Those few who have faith in this system and know how to operate it are making a good thing of it. More contracts are needed between piano salesmen and the public. It is a simple problem in mathematics based on the law of averages. There are only two courses open. Either there must be a great influx of new salesmen into the business, or those already in the business must multiply their efforts to secure an equivalent effect. And in striving, the old methods can be revived with good effects. Think it over!

### The Instalment Income Tax

The double taxation feature of the instalment tax income returns has affected more than the music industries. In Washington last week, representatives of the cooperative apartment houses gathered in Washington to protest against it. The double taxation feature is believed, in many quarters, to have been a shrewd move on the part of the Treasury Department to gain additional income. At least when the furniture and music trades entered an appeal of protest, it went utterly unregarded. Perhaps the plea of the cooperative apartment house owners will have greater weight. So it is possible that the whole question will be re-opened, and that music dealers and instalment dealers in the other lines will be better able to take advantage of the new regulations for reporting their income as they actually receive it than has been possible hitherto.

The cooperative apartment people are asking for a special amendment to the law which would specifically exempt them from the operation of the law as it now stands. That they will succeed in having this incorporated into the statutes seems doubtful, inasmuch as there are many other special interests who are making pleas on similar grounds. The entire question was revived in a public hearing before the Senate Committee on Finance, which is still deliberating the matter.

### Special Music Week Aids

As part of the publicity features for Music Week, a special button has been devised, bearing the words, "In Support of National Music Week." This is to be distributed by the local Music Week Committees among workers, public school children, and others who are interested in the movement. It is thought that the definite alignment of interests will have a marked effect on stimulating public recognition of the event. Large orders for buttons have already been placed by many committees and members of the trade. A number of factors in the trade have been especially prominent in pushing forward various features to insure the success of National Music Week. These include the Atwater Kent Mfg. Co., the Baldwin Piano Company, The Cable Company, the Columbia Phonograph Company, the Gulbrandsen Company, and M. Hohner, Inc.

### H. C. Dickinson on Coast

Visiting the Pacific Coast entirely for purposes of rest and recreation, H. C. Dickinson, vice-president of the Baldwin Piano Co. spent a week in Los Angeles and another week in San Francisco. While in the latter city Mr. Dickinson paid several visits to the Baldwin Piano Co.'s Coast headquarters, 310 Sutter street.

## Where to Buy

### ACTION BRACKETS

**NASSAU ACTION BRACKETS**, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

**A. C. CHENEY PIANO ACTION COMPANY**, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

**BILLINGS ANGLE RAIL PIANO ACTION**, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

**KOSEGARTEN PIANO ACTION MFG. CO.**—Upright Piano Actions. Established 1837. Nassau, N. Y. Co., New York.

**WESSELL, NICKEL & GROSS**, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

**A. C. CHENEY PLAYER ACTION** is guaranteed for five years. Factory, Castleton, N. Y.

### BASS STRINGS

**KOCH, RUDOLPH C.**, manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 336-338 Second Avenue, New York.

### CAPSTAN SCREWS

**G. W. MOORE**, manufacturer of most of the capstan screws used by the piano trade. 44 Farnsworth Street, Boston, Mass.

### CASES, WOOD PARTS AND CARVINGS

**BRECKWOLDT, JULIUS, & CO.**, manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

### FELTS

**PHILIP W. OETTING & SON, INC.**, sole agents for Weickert Hammer and Damper Felts. Fine Action Bushing Cloths, etc., 213 East 19th Street, New York.

### PIANO PLATES

**AMERICAN PIANO PLATE COMPANY**, Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

### PLAYER LEATHERS

**ZEPHYR LEATHER**, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

### SCARFS, STOOLS AND BENCHES

**S. E. OVERTON CO.**, manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

### SPECIALTIES FOR AUTOMATICS

**MONARCH TOOL MANUFACTURING COMPANY**, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

### STAINS AND FILLERS

**BEHLEN, H., & BRO.**, 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

### MACHINERY

**WHITNEY, BAXTER D., & SON**, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders, "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### MUSIC ROLLS

**INTERNATIONAL PLAYER ROLL COMPANY, INC.**, manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

### PIANO HAMMERS

**SCHMIDT COMPANY, DAVID H.**, manufacturers of the famous "David H. Schmidt" piano hammers. Business established 1856. David H. Schmidt hammers made of the finest domestic felt. Oldest exclusive piano making establishment in the trade. Poughkeepsie, N. Y.

**VILIM, VINCENT**, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.



## Piano and Musical Instrument Section

### Piano Production of Fifty Years Ago

Here are some production figures of fifty and more years ago, going back to 1870, that will prove of interest to those who frequently ask, "How many pianos are there in this country?" It may be that what follows will astonish many, especially the statement that in the '80s there were something like 100 factories devoted to the manufacture of pianos and organs in this country, while the number of piano factories today is far below this century figure. In looking through the early files of the *MUSICAL COURIER* for data regarding the production of pianos in the early days, the following article is reproduced:

#### Something About the Piano Business—1888

In articles with a similar heading to the above, published just one year and two years ago, we gave an outline sketch of the estimated number of pianos made in 1886 and in 1887 and placed the figures at about 48,000 pianos produced that year, and 52,000 in 1888. We anticipated a small increase and believe from the data collected for eight years that our estimate was correct, and that we are also correct in stating that about 52,000 pianos were manufactured in this country in 1886. While some firms produced a smaller number of pianos in 1886 than in 1888, many increased their production, and younger concerns have been making considerable headway in the aggregate output in 1888 over 1887. Prices in wholesale have varied very little, and it must be admitted that the dealers did not complain much on that score. We will reproduce a portion of our statement of 1886.

Some time ago we published this statement on this subject which is apropos at present, and we reproduce it now: "What becomes of all the pianos" is a question frequently asked. Notwithstanding the immense progress in the manufacture of pianos in this country, the business is still in its infancy, and, as will be found in the statement below, there are barely pianos enough on this continent to supply one each to half of the families now dwelling in the State of New York. Only for the years 1864-70, when, an internal revenue tax being levied on sales, manufacturers had to make monthly returns of the number of instruments sold and the amount realized, are exact statistics accessible. The following estimate, the result of much research, we believe to be nearly accurate as to the number of pianos made in the United States:

	Yearly Average	Total
1780-1820 .....	2,000	20,000
1821-1830 .....	2,000	20,000
1831-1840 .....	4,000	40,000
1841-1850 .....	7,000	70,000
1851-1860 .....	10,000	100,000
1861-1870 .....	20,000	200,000
1871-1875 .....	25,000	125,000
1876-1880 .....	30,000	150,000
1881-1885 .....	212,000	1,060,000
1886 .....	48,000	48,000
1887 .....	52,000	52,000
1888 .....	56,000	56,000
Total .....		1,075,000

That is over a million pianos made in 108 years, of which this year's quota was 56,000, or over 1,000 pianos a week.

Together with those imported we consequently have in use in this country more than 1,000,000 pianos—about 1,200,000. Upon examination of the census tables and the ratio of increase in population, we ascertain that there are about 11,000,000 families in this country and the country is constantly growing. Say that less than one-half—5,000,000—would use pianos (which, of course, is out of the question), that would leave 4,000,000 families to supply.

But let us come down to close figures. Say 2,000,000 families require pianos; that would leave 1,000,000 families to supply. But let us come to still closer figures; let us say that there are no more families to supply except such as purchased pianos originally or inherited them and can not use them any longer. The old pianos are becoming constantly older and less useful, and to supply this deficiency 52,000 pianos are not sufficient. This number is only 5 per cent. of the whole number made and sold, and much more than 5 per cent. are becoming useless.

We have always contended that the piano business is in its infancy. These figures prove it. It must be remembered that of this million pianos sold to families more than two-thirds are useless, from a musical point of view, and as the country is developing with the utmost rapidity in musical culture the desire to replace the old pianos with new ones grows more rapidly.

To go deeper into the discussion of this question would be futile at present. Sufficient has been said to draw the conclusion that an investment in the shape of a good piano manufacturing business, or a piano business in general, is about as safe, permanent and prospectively bright a step as any business man can make.

Interesting statistics could be gathered from this article; 4,928,000 keys, and also the same number of casters were used to roll these instruments from place to place. Millions upon millions of screws of all kinds have been used in the construction of these pianos, and when the screws used in parts, in transportation of parts and in transportation of the instruments are added the number used will pass a million gross. Over 12,000,000 tuning pins and over 1,500,000 single brass agraffes were used. Tons of metal are embraced in the 56,000 pianos made this year, and over 100,000 nickel plated pedal feet were made for attachment to them. Cal-

culations as to the wood, veneers, felts, the glue, cloth, shellac and varnish and all the minutiae could be made on the basis laid out by us, but we have no time for more details.

The piano has become a necessary article in the household of every intellectual family, and in the strata of society which can not claim intellectuality it is in demand because it is in the fashion. With many persons it has become an absolute necessity for musical purposes, and the manufacture of this the leading musical instrument is for these reasons one of the assured industries of this country.

#### A German Underestimate

It seems that the Leipsic "Zeitschrift fur Instrumentenbau" took exception to the figures that are presented in the above article, which brought forth the following somewhat acrid reply:

In commenting on our estimate of pianos made in 1888 published in the *MUSICAL COURIER* of December 26, 1888, our very esteemed contemporary, the Leipsic "Zeitschrift fur Instrumentenbau" of February 1 decides that the estimate is entirely untenable and that one-fifth of our figures (which were 56,000 pianos for 1888) would be nearer the truth. "Who," exclaims the German, "makes these 60,000 pianos, and where do they go when, as the same New York paper states, not even 1,000 are exported?"

Let us say to the "Zeitschrift" that there are three factories that produce the one-fifth or more of our figures. The three factories are J. & C. Fischer, the New England Piano Company and the Emerson Piano Company. Let us say to the "Zeitschrift" that there are about 100 bonafide piano factories in the United States, and that among these, exclusive of the three mentioned above, there are more than 12 factories producing about 25 pianos a week. Many produce from 15 to 20 a week.

Let us say to the "Zeitschrift" that there is one action factory which made and sold 24,000 and another more than 10,000 actions last year. Several small action factories made in the vicinity of 3,000 actions each last year. Seven piano manufacturers make their own actions, and these seven produced about 10,000 to 12,000 pianos.

Then, let us say to the "Zeitschrift" that the United States of North America contains about 65,000,000 inhabitants, each one, if not anxious at least willing to take a piano.

Then, let us say to the "Zeitschrift," the *MUSICAL COURIER* has been studying this question thoroughly for many years, and that we have published tables upon tables on the same subject, and that when we say that the annual output for 1888 was 56,000 pianos, it is near that number, as our piano manufacturers know, and that a foreign estimate of 11,000 against our own of 56,000 seems rather curious, especially when so excellent a source as the "Zeitschrift" is considered.

#### Beginning of the Piano Business

These two articles fully illustrate the beginning of the piano business in this country. When it is realized that the instruments of the early days were made by hand entirely, we must consider that these productions were unusual under the circumstances. Today, with our "speed up" methods of manufacturing, compared with the slow process of handiwork of the early days, we have not progressed in the number of units produced each year as to keep pace with the increase in population. With four million families to supply in 1888, the percentage as to the number of pianos in the homes would be over what it is at the present time.

An endeavor will be made in other articles upon this subject to arrive at some just conclusions as to the lack of increase in demand, and an effort made to show how many piano factories are running today, the productions of the great combinations, together with the few factories that still remain individual units.

It may be that surprise will be manifested when it is read that one-fifth of the production of the pianos in the late '80s was produced from three factories, that is, the J. & C. Fischer, the New England Piano Company, and the Emerson Piano Company. J. & C. Fischer, in the high peak of their production, came within a few units of being 6,000. The New England Piano Company is credited with a production above that, while the Emerson Piano Company arrived at figures that went over the 6,000 mark. The production figures of these three old companies were not made in the '80s, but reached the figures in the '90s. Also, it must be borne in mind that while the Fischer and Emerson pianos were confined to the one name, the New England Piano Company was inclined to sidestep and produce pianos under other names, but nevertheless the New England Piano Company, in Boston, arrived at high peaks of production, exceeding probably those of the Emerson and the Fischer.

How many pianos bearing one name have gone above the 6,000 figure in the past ten years is problematical, but it will be shown that combinations have reached the 20,000 production peak during this century.

The figures given as to the production of pianos in the early days, or in the infancy of the instrument as manufactured in this country, will give proof of the vitality of the piano. Probably, the one reason

that can be given for the production figures not increasing more rapidly is the fact that the replacement percentage in pianos is very low, in fact, we find pianos in use today that were manufactured a hundred years ago.

#### Program for New York Dealers

The two days' meeting of the New York State Music Merchants Association, scheduled to be held at Syracuse, N. Y., May 1 and 2, promises to be both interesting and instructive. A minimum of time will be lost in non-essentials, the bulk of the time being given over to the discussion of topics pertinent to the trade.

According to the tentative program sent out from the offices of the Association, Tuesday morning will be occupied with details of registration. At noon on Tuesday there will be held the first "get-together" luncheon. A second luncheon will be held on Wednesday, May 2. There will be three business sessions, Tuesday afternoon, May 1, Wednesday morning and afternoon, May 2. The annual banquet will be held on Tuesday evening.

Mayor Hanna of Syracuse will deliver a formal greeting to the conventioners. The response will be made by E. R. Weeks of Binghamton, N. Y.

At the banquet will be a number of the most prominent figures in the trade. Hermann Irion, president of the Music Industries Chamber of Commerce, will speak as will also C. J. Roberts, president of the National Association of Music Merchants; S. H. Morecroft, president of the New York State Music Merchants Association; and Rev. Hubert S. Wood, a prominent minister and public speaker.

At the business sessions Harold L. Butler, dean of the College of Fine Arts, Syracuse University, will speak on the subject of Encouraging Piano Instruction in the Schools. Samuel Weinstein, New York attorney, will speak on The Conditional Sales Law and Some of Its Peculiarities. P. A. W., merchandising manager of the Atwater-Kent Mfg. Co., will deliver an address on Radio Merchandising in the Music Store.

Probably the most important topic, and certainly the most timely one, will be handled by Corley Gibson, president of the Autopiano Company, New York, whose subject will be The Player Piano Situation. Delbert L. Loomis, executive secretary of the National Association of Music Merchants, will speak on Tax Matters and Other Activities of the National Association.

All meetings, including the lunches and dinner, will be held in the Syracuse Hotel.

#### Kurtzmann Coast Business Good

The new Pacific Coast representative of C. Kurtzmann & Co. is William F. Tatroe, who seems to be thoroughly enthusiastic regarding the outlook for business. He has been calling on customers in San Francisco and other Coast cities and says that he has found business very good. Mr. Tatroe was formerly piano sales manager for Sherman, Clay & Co. for a number of years and he has a host of friends in the trade. Sherman, Clay & Co. have made some notable sales of Kurtzmann grand pianos during the past few weeks, including one for the Fairmont Hotel and one for the Clift Hotel.

#### W. F. Frederick in New Store

W. F. Frederick Piano Company, of Pittsburgh, Pa., will move into new quarters on the fifth and sixth floors of the Oppenheim Collins & Co. Building, at the corner of Way and Penn Avenues. A private elevator will be provided for entrance into the piano warerooms. In announcing this change, the company also stated that its merchandising activities will be confined to pianos, the phonograph, radio, and small instrument departments being given up.

#### F. W. Shibley to Address Merchants

One of the interesting addresses to be delivered at the annual convention of the National Association of Music Merchants, will be on instalment sales and budgetary control. Fred W. Shibley, vice-president of the Bankers Trust Company, of New York, will be the speaker. Mr. Shibley has been connected with the banking business for nearly thirty years, and has a wide knowledge of industrial and commercial problems.

#### Everybody Welcome

C. J. Roberts, president of the National Association of Music Merchants has extended a formal invitation to all members of the allied music industries, including the radio, to attend the convention sessions, June 5 and 6, at the Hotel Commodore, New York. This invitation has been sent out in the form of an open letter. It is hoped that a large and representative attendance will be on hand.

#### Northern California Directors Meet

Plans for the coming year's activities were discussed by the new board of directors of the Music Trades Association of Northern California at their meeting held on April 10 in San Francisco. Shirley Walker, the president presided.



**Three of the Oldest Piano  
Names in America**

A. B. Chase—*Established 1875*

Emerson—*Established 1849*

Lindeman & Sons

—*Established 1836*



**“The Name Value Group  
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# MUSICAL COURIER

*Weekly Review* OF THE *World's Music*

STEINWAY

*The Instrument of  
the Immortals*





